

# MUSICAL AMERICA

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## OPERA IN LONDON HAMMERSTEIN PLAN

To Build Theater There and Repeat His Manhattan Experiment

Oscar Hammerstein is to become a London impresario, and will give grand opera there next year on the same plan and scale as he did in New York. The London correspondent of the New York *Herald* is authority for this information, and states that he obtained it from the lips of Mr. Hammerstein himself, who arrived in London July 8, preparatory to sailing for New York on the *Lusitania*, Saturday, July 10. There have been many conjectures as to what Mr. Hammerstein has been scheming during his two months in Europe, but this appears to be the first definite statement regarding his plans that has come from him. His engagement of light opera attractions for the Manhattan Opera House next season seems to have been but a minor part of his occupation.

"When I was in London two months ago," said Mr. Hammerstein in the interview in question, "I selected the site for my new London opera house and began negotiations for a ninety-nine-year lease of the property. It comprises two parcels. On one I have already made a payment and I hold an option on the other. I am obliged to go to America now to settle affairs for the Manhattan Opera House for next season. I shall return in two or three months to complete the negotiations here that I am unable to finish this week.

"The site of the new opera house is in the West End, but I must not tell the exact location. That would give somebody else too good an opportunity to try to get ahead or block me. I pay no attention to other people, but they all watch me as cats do a mouse. For instance, when I announced that I thought of giving 'Salomé' at the Châtelet in Paris they jumped right in and hired the theater for grand opera. So I will keep my London site a secret until I begin to build.

"When will that be? Right away. Just as soon as I come back this Fall. I expect to have it finished next year in time to open it for the beginning of the season. I can build it in a year easily enough.

"It will be modeled, by the way, on the same plan as my opera house in Philadelphia. It will be as complete and as handsome as I know how to build an opera house, and I ought to know something about it, as I have built eleven opera houses and theaters."

"Don't you expect to meet a great deal of opposition here?" Mr. Hammerstein was asked. "The Covent Garden management will hardly take your proposition lying down, and the Beecham Opera Company must also be reckoned with."

"Nothing of that kind concerns me," was the answer. "I pay no attention to rivals or opposition. Why should I? I ask neither favors, money nor the permission of any one. I simply go about my own business in my own way."

"Do you think London a promising field for more grand opera than it already has?"

"Was New York a promising field until I went into the game?" he returned. "The Metropolitan Opera House was nothing but an opera club. New York did not care for grand opera until it was shown and made to be interested. There are ten million people here and around London to draw on, and I will make them interested."

"After my London season closes I shall take my company to America and tour there with it. My agreement is not to give grand opera in New York, Boston, Philadelphia or Chicago, but all the other cities from the Atlantic to the Pacific are open to me."

"How about the artists?"

"Oh, artists are discovered and then



SIBYL SAMMIS MAC DERMID

One of the Leading Sopranos of the West, Who Has Appeared with Distinction Throughout the United States. (See Page 14.)

made. Didn't I discover and make Mary Garden, Mme. Tetrazzini, Sammarco, and so on? If necessary I'll discover and make some more. I have already made a number of engagements for the company. Among them are Sophie Brandt and Felicia Line. Both are Americans, and I think that in Miss Line I have found another Mme. Tetrazzini."

"How has the American contract with Mme. Tetrazzini been arranged?"

"It has not been arranged yet. I wanted to transfer her contract to the Metropolitan Opera House, but she objected to singing with them. Now, if it goes to court and I am held to the contract I shall take her back to America and present her there in concerts."

## EMINENT PIANISTS TO TOUR AMERICA

No Lessening in Interest in Piano Music, According to the Plans of the Managers

That the forthcoming musical season will show no diminution of interest in piano music is apparent from the announcements made, up to date, by the leading managers. The list of virtuosi is not yet complete, as three of the piano houses, which invariably act as sponsors for American tours of European celebrities in this field, have as yet given no intimation of their plans.

The recent announcement of an American tour for Xaver Scharwenka has aroused great interest in piano circles. Although this distinguished pianist has not been in the United States since the early 90's, his name has been kept prominently before the musical public through his work as a pedagogue in Europe. R. E. Johnston, who will control the Scharwenka tour, announces that the leading orchestras have engaged him for appearances and that a series of recitals will be given throughout the country. Scharwenka has composed three concertos which are of vital interest, and it is likely that at least one of these will be featured on his programs. He will play the Baldwin piano.

Although no manager has as yet announced him, it is likely that Wilhelm Backhaus, the English pianist, will come here next season. He is a favorite in London and is well known throughout the continent. European papers have frequently stated that he is scheduled to appear in America during the season 1910-11.

The return of Busoni, who will tour the country beginning with the new year, will be gratifying to lovers of piano music everywhere, after the remarkable success which attended his visit during the past season. Manager M. H. Hanson announces that Busoni will remain here until late in April, traveling as far as the Pacific Coast and appearing in a number of cities which did not hear him last season. He will play the Chickering piano.

Another pianist announced by Mr. Hanson is Adolphe Borchard, a Frenchman who has hitherto been practically unknown in this country. In fact, many of the leading European cities have not had the privilege of passing judgment upon him. But Manager Hanson is confident that Borchard will meet with emphatic approval in America despite the absence of widespread European réclame and he has succeeded in making musical managers throughout the country share his confidence, for Borchard will play with principal orchestras and give recitals in the leading cities. He will play the Knabe piano.

With Yolanda Mëro, the Hungarian pianist who came here for the first time last season and won not only American approval, but an American husband; Fannie Bloomfield Zeisler, whose popularity remains as potent as ever, and Josef Hofmann, who has successfully lived down his "boy prodigy" reputation, the Quinlan International Musical Agency shows no inclination of falling short in its supply of pianistic celebrities. The three artists mentioned will play the Steinway piano.

A recent rearrangement of her plans makes possible another tour here for Olga Samaroff, another pianist who plays the Steinway. She will be in this country during the latter part of the Winter, and Manager C. A. Ellis, of Boston, will, as usual, direct her tour. Ernest Hutcheson, another tried and true American pianist, and Carolyn Beebe, of Beebe-Dethier sonata recital fame, are the artists advanced by Loudon Charlton in this field.

Sigismund Stojowski, now a resident of New York, and Helena Lewyn, a Texan who

[Continued on page 5]



## VIENNA GRIEVES AT PARTING OF STILES

**American Tenor Who Goes to Riga Next Season Sings His Farewell**

VIENNA, June 26.—On last Wednesday the Royal Court Opera closed its doors for the season of 1909-1910, after a production of the ballet "Excelsior." The last operatic performance of the season took place the evening before, when "Faust" was given. Besides being the last performance of opera until August, it was also the farewell appearance in Vienna of Vernon Stiles as *Faust*, in which rôle he has been heard many times at the Royal Court Opera. Mr. Stiles goes from here to Riga, where he will sing for one season, having a contract with the Berlin Royal Opera as heroic tenor for the season of 1911-12. Expressions of regret have been heard on all sides that he is leaving Vienna, and the direction of the opera has made attempts, so far unsuccessful, to engage him anew for the Royal Court Opera after his Riga engagement. Mr. Stiles was a genuine American *Pinkerton* in the Vienna production of "Madama Butterfly," and during the last season made a big success as *Romeo* in the revival of Gounod's "Romeo and Juliet" here.

Another American was to have appeared in this last performance of "Faust" in the person of Clarence Whitehill, who, however, was compelled on account of illness to give up his Vienna engagement at the last moment. Haydter sang the *Mephistopheles* in his stead. The evening was spoiled to some extent by the unsympathetic accompaniment played by the conductor, Reichenberger.

During the season just closed at the Royal Court Opera "Madama Butterfly" appeared oftener on the bill than any other work, having had sixteen performances. Next in popularity came the same composer's "La Bohème," with fourteen presentations; then "Faust," with thirteen; "Pavliacci," with twelve, and "Tosca," "Fannyhüser," "Die Meistersinger" and Peter Cornelius's "Barber of Bagdad," with eleven performances each. Of the ballets, Josef Bayer's "Puppenfee" ("The Fairy Doll") was given twelve times, and Johann Strauss's "Aschenbrödl" ("Cinderella") and Bayer's "Wiener Walzer," each ten times. The most important novelties of the season were Cornelius's "Barber of Bagdad" and Goldmark's "Götz von Berlichingen." Leo Blech's "Versiegelt" proved a merry one-act comic opera. Donizetti's "L'Elisir d'Amore" and "Maria di Rohan" were revived during the season, the latter by the Italian troupe under Vigna's direction, after an absence of thirty years from the Vienna stage. Among the things which were promised for last season, but which failed to materialize, may be mentioned Berlioz's "Benvenuto Cellini."

An article which the direction of the Opera surely did not read with any particular feeling of pleasure appeared last week in one of the Buda-Pesth dailies. It dealt with conditions at the Royal Court Opera in Vienna, and among other things intimated that Emperor Franz Josef was very much dissatisfied at the manner in which his operatic institution was being run. His Majesty is said to have declared that he is sick and tired of having a direction which is subject to feminine caprice, and to have announced that things will have to take an entirely new course from the present one.

For the next season, which begins August 18, the birthday of the Emperor—this time the eightieth—plans have already been made public. The first novelties will be Wolf-Ferrari's "Susan's Geheimnis" and the pantomime, "Der Schneemann" ("The Snowman"), by the youthful Erich Korngold, for which the orchestration will be made by Korngold's teacher, Alexander von Zemlinsky. The following novelties will be "taken under consideration" for performance during the course of the season: Pfitzner's "Der Arme Heinrich," Berlioz's "Benvenuto Cellini," Giordano's "Mese Mariano," Oberleitner's "Aphrodite," Dohnanyi's pantomime, "Der Schleier der Pierrette" ("The Veil of Pierrette"); Oscar Strauss's one-act *Singspiel*, "Der Tapfere Kassian," and Goldini's opera, "The Vagabond and the Princess."

Mme. Cahier's last appearance of the season was as *Waltraute*, in "Götterdämmerung," the last performance in the Wagner cycle which has been running through several weeks at the Royal Court Opera. One has constantly to admire this artist's versatility, which, coupled with her vocal gifts, makes her one of the most important figures in the Vienna opera. She is equally at home as *Carmen*, *Brangäne*, *Adriano*, as

## HOW SUSAN STRONG, PRIMA DONNA, REGAINED HER VOICE AND FORTUNE BY CONDUCTING A LAUNDRY



Susan Strong at Practice During the Hours of Freedom from Her Cares as a Laundress

READERS of the MUSICAL AMERICA of several years ago will remember the name of Susan Strong, the versatile English soprano, who, through the great anxiety

society in general. It will be pleasant news to many to hear that the singer has now fully recovered her voice and has been practising for a London recital.

The second of the pictures herewith



Susan Strong at Work in Her Baker Street, London Laundry

resulting from the loss of her fortune suffered a complete vocal breakdown, and opened a high-class laundry establishment in Baker street, London, as a means of support. The establishment was known as the "Nettoyage de Linge de Luxe," and was patronized by the nobility and high

shown reveals Mme. Strong at work putting the finishing touches to a very valuable blouse which has been cleansed. All the work is done in the old-fashioned way, the whole process of washing, ironing, and finishing being done by hand.

the Countess in "Pique Dame," as *Erda* in "Rheingold" and "Siegfried," as *Ortrud*, and as *Pamela* in "Fra Diavolo," to mention only a part of her large repertoire. Next season she will add the *Brünnhilde*, in "Die Walküre," to the rôles which she sings at the Royal Court Opera. Although *Brünnhilde* belongs to the dramatic soprano rôles, Mme. Cahier's voice is of such range and power that she is quite equal to the demands of the part. She left Vienna last Tuesday with her husband and family for Norway, where she spends each Summer.

Theodore Leschetizky's eightieth birthday, June 22, was celebrated by the master and his sister somewhere in sunny Italy. The exact whereabouts of the world-famous piano pedagog on this important date is unknown even to his best friends in Vienna. All the Vienna papers had long "feuillons" in honor of the occasion, a very suitable recognition of the master's unique position in the world of piano-playing. Among those of Leschetizky's former pupils who made the journey to Vienna, hoping that the famous octogenarian might, in spite of his previous arrangements, change his plans in the last moment and still remain in Vienna on the 22d, were Eduard Schütt and Fannie Bloomfield Zeisler. The

former made the long trip from his Summer home in Meran, and the latter came on from Berlin, where she had arrived a few days previous from America. But alas! the bird had flown.

Leschetizky is expected to return in a week or so to Vienna, to remain until the latter part of July, going then to Salzburg with Mme. Leschetizky, who is to take part in the big Mozart Festival there, and afterward to Ischl and elsewhere for his Summer vacation. EDWIN HUGHES.

### A New Manager for Chicago

CHICAGO, July 11.—Martin Frank, who has been for many years associated with entertainment giving, has gone into the business in a practical way and will locate a regular booking office in the Fine Arts Building next month. It is understood that he already has a number of sterling artists on his list, and as he is well known in the musical fraternity, he should be able to become a valuable factor in furnishing musical entertainments in this and other cities. C. E. N.

Blanche Marchesi gives two recitals in London this month.

## INDIANA TEACHERS' 33RD CONVENTION

**Bispham and Other Distinguished Artists Heard at Sessions in Princeton**

INDIANAPOLIS, July 9.—The thirty-third annual convention of the Indiana Music Teachers' Association was held at Princeton, Ind., June 28-29-30 and July 1.

The first business session, held Wednesday morning, in the Lowell School Building, was attended by the entire delegate body. The president, Clark Leaming, of Hammond, read his address, and the following nominating committee was appointed; Dr. Smiley, of Washington, chairman; Mrs. Minnie Murdock Kimball, Louise Blanche Bartley, Emma Holsman and Edward Taylor. During the day there were three concerts, given by excellent talent from Poseyville, Princeton, Washington and Vincennes. The third concert of the afternoon was given by Earl P. Parks, basso, and Katherine Bauer, violinist, both of Indianapolis. The evening concert was given by Leon Sampaix, the Belgian pianist, and Agnes Kimball, soprano, late of New York. Both artists were extremely well received. Of special interest during the day was the paper presented by Edward Taylor on "Choir Organization." Mr. Taylor is director of the Roberts Park Choral Society of Indianapolis.

On Thursday morning was given, after the business session, a round-table talk, led by Christian F. Martens, tenor, and P. Marinus Paulsen, violinist, on "Modern Methods in Pianoforte, Voice, Violin and Theoretical Instruction." This was followed by a recital by Mary Elliot Heness, lyric soprano, and Marinus Paulsen, violinist. A second recital was given by John D. Sample, tenor, and Leroy Schwab, violinist.

The evening concert proved to be one of exceptional enjoyment, given by Emiliano Renaud, French pianist; Johannes Miersch, violinist, and Frank Croxton, basso.

The feature of Friday's session was the talk and recital by David Bispham, baritone, of New York, with Harry Gilbert as accompanist. He chose as his subject "The Art of Singing," which he considered in an illuminative and inspiring manner. An organ recital by Harrison Wild, of Chicago, and a lecture on "The Place of the Mechanical Instrument in Musical Education and Appreciation" were other features of the closing days of the convention.

The convention elected the officers recommended by the nominating committee, as follows: President, Clark Leaming, of Hammond, present incumbent; vice-president, Minnette E. Harland, Princeton, to whom the office comes in appreciation of her efforts as chairman of the local committee; secretary, James S. Bergan, Lafayette, present incumbent; treasurer, C. F. W. Meyer, Fort Wayne, to succeed W. E. Fischer, of Peru; auditor, Percy L. Nusbbaum. Executive committee: J. M. Black, Washington, present incumbent, chairman; Miss E. J. Holtzman, Brookston, and Nellie A. Crane, Seymour. Public school commission: E. E. Fischer, Peru, chairman; W. E. N. Browne, Newcastle, and W. T. Griffe, Logansport. George Raymond Eckert was re-elected chairman of the program and publicity committees.

Of various cities which sent letters of invitation for the entertainment of the next convention, among them Elkhart, and LaPorte, Shelbyville was chosen by the nominating committee as the place of meeting in 1911. M. L. T.

### Frohman and Gatti-Casazza Get Russian Dancers

PARIS, July 9.—Charles Frohman, represented by J. Mandelkern, has made contracts to take three sensational Russian dancers, now at the Paris Opera, to New York in the Fall. They are: Lydie Lopoukhova, a favorite at the Russian court; her brother Feodor, a character dancer, and Alexander Volinine, a classical dancer. According to Mandelkern, the Berlin, London and Paris operas tried hard to secure the trio, who, will sail for New York, July 27. Lopoukhova is eighteen years old. She is the youngest Russian dancer and is said to be regarded as a rival of Pavlova. Gatti-Casazza of the Metropolitan Opera Company has engaged a Russian ballet troupe, including Nijinska and Mlle. Karsavina. They will perform at the Metropolitan Opera House in New York and its allied theatres under the direction of De Diaghilew during the seasons of 1911-1912 and 1912-1913.



## PITTSBURG TENOR IN SLEZAK'S PLACE

**William Miller's Contract with  
Vienna Opera Company Calls  
for \$15,000 a Season**

PITTSBURG, PA., July 11.—William Miller of Pittsburgh who has been associated with the Royal Opera at Dusseldorf, Germany, has signed a contract to sing with the Royal Opera, Vienna, succeeding Slezak, at a salary of \$15,000 a season. It is said that he was offered \$840 a performance by Hammerstein, but, having the Vienna project to consider, he turned it down.

That the new Memorial Hall nearing completion is destined to become one of the foremost music halls of the country, as first stated in *MUSICAL AMERICA*, bids fair to be realized. The Pittsburgh Orchestra Association, which is planning to place the Pittsburgh Orchestra on a permanent footing for 1911, has decided to present the Philharmonic Orchestra of New York, the Boston Symphony and the Thomas Orchestra in this hall.

A big force of workmen has begun the task of remodeling the great organ in Carnegie Music Hall and when the work is completed in September it is promised that Pittsburgh will have one of the best organs in the country. The work of construction is being done along lines laid down by City Organist Charles Heinroth, who is now summering in Canada with his family. Joseph Gittings is filling Mr. Heinroth's place as organist and choir director of the big Third Presbyterian church during Mr. Heinroth's absence. A number of big church organs are undergoing repairs since the musical season has closed and some new ones are being installed.

Henry Boertrager, a wealthy Pittsburgher, a lover of organ music, and a musician of some note himself, is having one installed in his music room which will be operated by electricity.

The dates have all been arranged for. Each orchestra will give but one concert except the Thomas Orchestra, which will give two. The association is spending \$11,000 in bringing these three musical organizations to Pittsburgh.

Through an amicable arrangement made with those who hold the charter rights to the name Pittsburgh Symphony Orchestra, the management of next season's Pittsburgh Symphony Orchestra has been given permission to use it. Carl Retter and others a number of years ago secured the absolute right to the use of the name and the organization which Frank W. Rudy will manage next season with Edward E. Jenkins as chairman of the orchestra committee of 100 will use it.

The officers of the Mendelssohn Male Choir elected for the season of 1910-1911 are as follows: C. J. Braun, president; E. J. Napier, vice-president; Charles W. McGhee, secretary and treasurer; C. P. Mustin, accompanist; John G. Lawton, librarian, and Ernest Lunt, director. This organization is making rapid progress in a musical way, and plans are to be put forward to make the coming season even more successful than the last.

Before leaving for Europe, Charles Wakefield Cadman and Paul Kennedy Harper gave their Indian music talk in Columbus, O., last week before the Ohio Music Teachers' Association, being the guests of Cecil Fanning while in that city. Mr. Cadman will be absent in Europe until September 15, and will give recitals in London, Paris and Berlin. He will stay at Prens in the American Tyrol for three weeks with his friend, Luigi von Kunits, who is now located there.

E. C. S.

### Philharmonic Gets Scharwenka as a Soloist

Xaver Scharwenka, the world-renowned composer-pianist, has been engaged by the New York Philharmonic Orchestra for Sunday afternoon, November 27, and Tuesday evening, December 13; Friday afternoon, December 16. On the evening of November 27, when Scharwenka makes his first appearance with the Philharmonic Orchestra, he will also appear with the Liederkreis Society. His tour is under R. E. Johnston's management.

### Renaud's Appearance Arranged

PARIS, July 9.—Maurice Renaud's appearances with the Metropolitan and associated opera companies have been arranged. He will sing twenty-four times in New York, Chicago, Philadelphia and Boston, Hammerstein filling up the remaining sixteen performances with concerts.

## MAINE CHORUSES, ON PICNIC, HEAR OF DIRECTOR CHAPMAN'S PHILANTHROPIC PLAN



Members of the Maine Festival Chorus Assembled Around Director William R. Chapman's Home in Bethel During the Recent Picnic

BETHEL, ME., July 11.—To deed his entire estate of several hundred acres in Bethel, Me., to the Maine Festival Association for the erection of a costly "shack" where professional musicians may come for recreation and study is the purpose of William R. Chapman, director of the Maine festivals and the Rubinstein Club of New

York. This intention he recently announced at the elaborate picnic which he and Mrs. Chapman gave in Bethel to the Maine Festival Chorus. There will be some similarity between this and what was done in the case of the estate of Edward MacDowell, though it is Mr. Chapman's purpose to see the project in operation before his death in order to be sure that everything is working in accordance with his intentions. In addition to the offer of the deed Mr. Chapman is willing to raise \$5,000 toward the construction of the "shack," provided the festival will raise an equal sum. A. S. Woodman, Solomon W. Bates and George E. Smith have been appointed a committee to take up the matter in Portland, Me.

The picnic on June 25 was successful in every respect. The attendance was very



Henry T. Finck, the New York Music Critic (Facing to the Left of the Picture), Addressing the Maine Choruses During the Picnic. Director Chapman (Facing the Foreground) Is Seen Standing Beside Mr. Finck

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### A GREAT WESTERN FESTIVAL

**Ernest Sumner's Opinion of the Chicago North Shore Concerts**

CHICAGO, July 11.—Ernest Sumner, writing for an Eastern publication about the Chicago North Shore Festival, says: "The festivals at Evanston have achieved unusual success, and corresponding prominence because of the love of good music among the people of the vicinity; because of the ability, experience and tremendous enthusiasm, contagious enthusiasm, of P. C. Lutkin, the musical director; because of the possession of a great auditorium, acoustically perfect, and because of the loyal support of the public."

The article might have added that the untiring work and the liberality of the officers of the association had contributed not a little to the success of this great enterprise, which has paid its way both seasons, something unusual in the history of such organizations. C. E. N.

Marta Paula Wittkowska, an American girl, announced as "the youngest contralto on the operatic stage," made her London debut recently, with a song recital.

### WOMAN ORGANIST'S TRIUMPH

**Mrs. George Nelson Holt of Chicago Becomes Fellow of American Guild**

CHICAGO, July 11.—Mrs. George Nelson Holt has received an honor in the form of a degree of "Fellow of the American Guild of Organists," Arthur Dunham being the first to secure this honor in Chicago. Mrs. Holt took the annual examination last May and was elected at the meeting of the Guild Council held June 25. She has been prominent as an organist for fifteen years past, first studying under Harrison M. Wild, to whom she attributes much of her success.

Several years afterwards she went to Paris and studied with Alexandre Guilmant. She originally studied theory with Frederick Grant Gleason and afterward with Adolph Weidig, the Chicago composer. For the past seven years Mrs. Holt was director of music at Rockford College, and has been the organist of the University of Chicago for the past two years, having succeeded the late Lester Bartlett Jones. Mrs. Holt is now sailing Europeward with her distinguished husband. C. E. N.

## COMBINE INTERESTS OF CHICAGO SCHOOLS

**Opera Institution Now Affiliated  
with Walton Perkins's  
Conservatory**

CHICAGO, July 11.—Walton Perkins, head of the Chicago Conservatory, made a very desirable alliance last week with the Chicago School of Opera, an institution that has been conducted for two years past under the direction of Alta Beach Edmonds, a leading vocal teacher, at No. 1326 East Forty-seventh street. The manager of the opera school was Edward M. Beck, who for a number of years has personally represented Joseph F. Sheehan, the operatic tenor, and managed his opera companies. Mrs. Edmonds was soloist and director of music at the Church of the Messiah and Memorial Chapel, in this city, also director of the Woodlawn Park M. E. Church. Joseph F. Sheehan, the eminent English operatic tenor, who is better known to the public probably than any other tenor singing in the vernacular, has contracted to give fifteen weeks of his personal time to the teaching of two courses of operatic art in this new school, which will hereafter have its rooms with those of the Chicago Conservatory, in the Auditorium Building.

Naturally, Miss Edmonds will retain her directorship of the school, and Musical Director Hamilton, at present conducting the Joseph Sheehan Opera Company, will have charge of the chorus and the ensemble work. The various vocal teachers in the Chicago Conservatory will undoubtedly teach a number of the pupils of the opera school. Joseph Sheehan and Director Hamilton will both conduct two full opera courses of fifteen weeks each and guarantee to give several productions of opera next season at a local theater.

A complete opera will be taught every term of fifteen weeks to each class, and at the end of each term the opera will be given a public performance by that class.

Every branch of music and dramatic art will be taught by instructors who have enjoyed the advantages of the best that home and foreign schools can give. Pupils of the opera class may equip themselves vocally and receive personal coaching for the principal rôles of the different operas, as well as instruction in the different branches of music.

This should certainly be a desirable alliance to the Chicago Conservatory, which has just concluded the most successful year in its existence. C. E. N.

### American Pianist Touring Iceland

LONDON, July 6.—Arthur Shattuck, the young American pianist, whose seriousness of purpose and splendid artistry has won the commendation of European critics, sailed for Iceland from Copenhagen to-day. He has been engaged to give a series of concerts in the half-dozen cities of that island, which are known among the most cultured communities of Europe.



## MONTREAL HOPES FOR OWN OPERA COMPANY

Manager Edwards Planning Season of Six Weeks in Fall With Company Similar to That of New Orleans

MONTREAL, July 13.—That Montreal will have an operatic season of her own this Autumn seems now to be fairly well assured. It has been the ambition of W. A. Edwards, manager of the Sparrow Amusement Company of this city, to arrange such a season for several years, and this year matters are pretty well advanced. The chief question is, of course, that of the local subscription list, and Mr. Edwards stated to-day that that was working out very satisfactorily. It is known that several important contracts have been made with a view to this operatic venture, and the statement has been proffered that Mme. Nordica was under contract to appear here previous to her New York season. For the present Mr. Edwards declines to discuss any such details, saying that it is too early.

The Sparrow Amusement Company controls the most expensive theater in the city, known as His Majesty's, and is supplied with its attractions by the Klaw & Erlanger booking agency. For the last two or three seasons the supply of attractions has been insufficient to make a profitable season, and last year the Shuberts entered the field with a centrally located theater and made large inroads upon the business. Even with the assistance of many operatic bookings by visiting troupes, His Majesty's was dark for nearly three months of the last season, and the outlook this year is not considered to be much better. On the other hand, the appreciation of grand opera in Montreal has increased enormously in the last few years, and a strong company, with good local social backing, is sure of excellent business.

The idea is to put on a season of five or six weeks in the Autumn with a company as strong as the best of the New Orleans organizations, and then send it on a tour of the Canadian cities and a few of those across the United States border. Mr. Edwards has unfortunately been prostrated by illness during several weeks of the Spring and Summer, which has greatly delayed the work of organization.

### Metropolitan Company's Extension of Term for Operatic Competition

Explanation was made this week by Otto H. Kahn of the action of the Metropolitan Opera Company in adding a year to the term in which American composers may compete for the \$10,000 prize offered on December 15, 1908. According to the original announcement, the operas had to be submitted before September 15, 1910.

"We have lengthened the term," said Mr. Kahn, "because we were assured that certain composers would by September 15, 1911, have some works to submit for the prize. The extra year really made no difference, as we are striving to bring out the best possible results for American composers, and are naturally willing to do anything that will aid in that purpose."

### Edmund Severn's New Violin Concerto

Edmund Severn's new violin concerto which was first publicly performed last year by Giacinta della Rocca has since been gaining high favor among leading violinists. Albert Spalding has written Mr. Severn of his intention of using it, and both Bruno Klein and his son, Karl Klein, are among its warm admirers. In Boston such musicians as Chadwick, Arthur Shepherd, John Beach, Arthur Foote and others have praised it for its "melodic invention," "musical harmonic resourcefulness," "fine orchestral coloring" and "deep sane musicianship." Some of the foremost New York teachers, including Kneisel and Lichtenberg, are introducing the concerto in their classes.

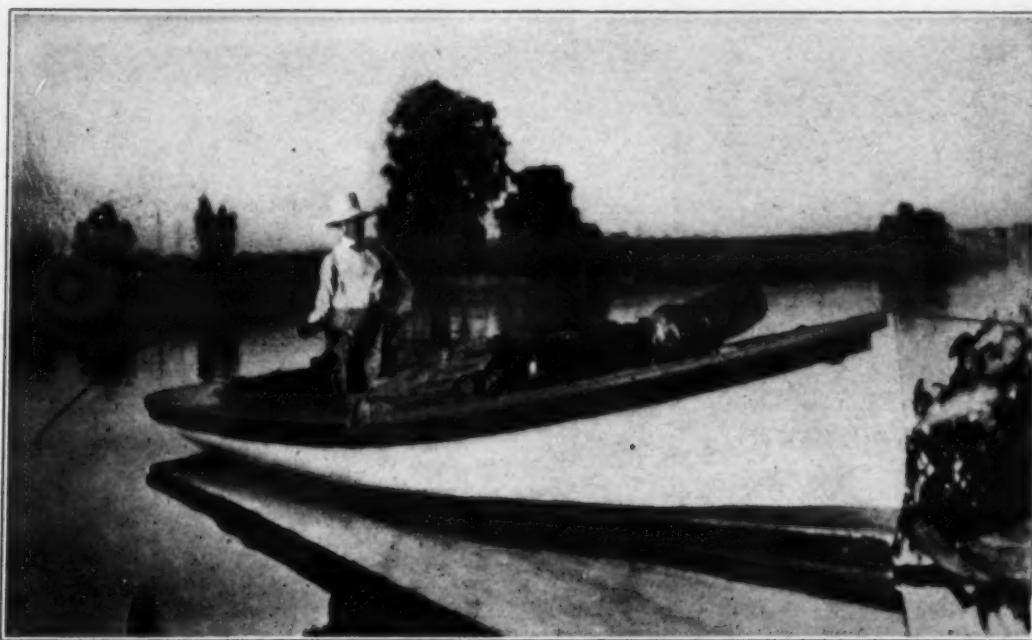
### Warm Praise for Frank Ormsby

Frank Ormsby, the tenor, has filled important engagements with nearly all the leading choral societies of the country, and has been received most cordially in every instance. A noted conductor recently wrote to him: "We enjoyed above all your artistic singing, which still lingers in our ears—it was such a treat!" and the president of a leading choral society wrote that Mr. Ormsby's "personality as well as splendid voice made a great hit with every member of the chorus." Mr. Ormsby has some splendid bookings for the coming season, and is expecting many others.

### Francis Rogers's Summer Recitals

Francis Rogers, the baritone, will give a recital in Nahant, Mass., on July 31, and in Manchester, Mass., on August 12. He will also sing in Bar Harbor during August.

## ROD AND REEL MAKE CHICAGO TEACHER'S SUMMER MUSIC



Theodore S. Bergey in His New Motor Boat on the Calumet River.

CHICAGO, July 11.—Theodore S. Bergey is director of the Bergey School of Music, in the Steinway Building, in East Van Buren street, and he is also an expert fisherman. When the camera caught him in the accompanying picture he was plying his rod in the Calumet River, from which he derives generous supplies of both fish and enjoyment throughout the Summer. Mr. Bergey's launch is large

enough to hold twenty-five persons, and in it he entertains the pupils of his school and other friends with delightful rides up the river. Twice a week he journeys to the school in the city for such pupils as are doing special work through the Summer. Next season, with Mrs. Bergey and the school, he will go to Paris, to take up the work in which he has been so successful in Chicago.

### BEECHAM'S AMBITIOUS PLANS

If Carried Out They Are Likely to Impair Prestige of Covent Garden Opera

LONDON, July 9.—If Thomas Beecham carries out his plans for his three months' Drury Lane season, he will seriously imperil the prestige of the Royal Opera at Covent Garden. Thomas Quinlan, who is manager of the Beecham Opera Company, says that among other artists they will have Mme. Melba, Geraldine Farrar, Olive Fremstad, Mme. Schumann-Heink, Louise Homer, Mary Garden, Charles Dalmorès and Signor Scotti.

Mr. Beecham's season of opera comique at His Majesty's has still a month to run. After his Summer season he will take his company on a tour of the English provinces. His season at Drury Lane Theater will be in addition to time already booked as Covent Garden.

### Two Boston Singers in London

BOSTON, July 11.—According to letters received here, Anna Müller Wood, contralto, and Edith Alida Bullard, soprano, both popular soloists of this city, have been warmly received in musical and social circles in London, where they are spending their vacations. Miss Wood and Miss Bullard have sung at many social affairs since their arrival in Europe, and among their professional engagements was one to sing at the home of Sir Frederic Macmillan, in London.

### Luncheon for Mary Garden

PARIS, July 9.—A luncheon in honor of Mary Garden was one of the social events of the week. It was given at Henri's restaurant by Frederick Townsend Martin. The guests included Mrs. Potter Palmer, Mrs. Marshall Field, Count and Countess Nostitz and Count Jorsh.



Lester Bartlett Jones

CHICAGO, July 11.—Despite the hope held out by physicians last week for the recovery of Lester Bartlett Jones, that eminent musical educator passed away last Thursday, in his thirty-seventh year. The decedent was born at Cedar Rapids, Ia., was graduated at the Galesburg College, and then studied music at the Knox Musical Conservatory, then, as now, under the direction of William F. Bentley.

He then came to Chicago and studied with Fred W. Root. Afterwards he went abroad and continued his studies with Jean de Reszke and other eminent vocal masters.

### MME. RAPPOLD RETURNS

Metropolitan Soprano to Start Concert Tour in San Francisco

Marie Rappold, the American dramatic soprano who is to sing at the Metropolitan Opera House next season, arrived in New York from Paris, July 10. She will engage in a concert tour beginning in San Francisco, where she will be one of the soloists at the great German Saengerfest. During the season at the Metropolitan, she will sing three new rôles, *Desdemona* in "Otello," *Venus* in "Tannhauser" and *Euridice* in "Orfeo ed Euridice." The singer reported that general credence is placed abroad in the announcement that Oscar Hammerstein will give grand opera in London and pay big salaries.

Mme. Rappold, who is a pupil of Oscar Saenger, of New York, and who has sung here before at the Metropolitan, was a member of the company during its recent Paris Châtelet season, singing in "Aida" with both Slezak and Caruso. She also sang during a ten days' leave of absence from Paris in Bucharest, appearing in "Lohengrin" with Rudolf Berger, the German tenor, and a fellow Saenger pupil. Both were decorated with the Order of the Full Merit of the Rose Crown, the first time, Mme. Rappold said, that an American singer had received the decoration. She declared that all Paris had gone wild over the artists of the American company.

### Rumor of Huge Opera Trust

PARIS, July 9.—There is a report here, as also in London and Milan, that a huge opera trust is being formed to include the Metropolitan, London, Paris and Beecham companies as well as La Scala in Milan. Gatti-Casazza has expressed astonishment that the idea is given credence, but it is said in Milan that the syndicate is nearly accomplished.

Returning to this city he entered the Chicago University and took the full classical course in order to thoroughly equip himself for academic work. He was appointed to the chair of music in the Chicago University, and had been as active a progressionist as the environment of that famous institution would allow. He had been a great advocate of the progressive standardizing movements in music, and was particularly enthusiastic over the sustaining of high scholarships and the desirability of eliminating incompetents in all lines of music instruction—going so far as to urge State and National legislation in this matter. Mr. Jones was a great advocate of the idea of "getting together and sticking together" for all the good things in music. He was not only a gifted and accomplished singer himself, but a fine theorist and organizer, and an enthusiast for the best things in his profession. He had but recently resigned from the Chicago University to take charge of the Coe Musical College, apparently seeing a wider range for work, or at least the advantage of more time to collate his theories and organize the principle that he advocated so fervently. His loss to the educational world

## SUMMER RECITALS BY PORTLAND MUSICIANS

Leonora Fisher, Organist, Assisted by Her Pupils, Provides One of Most Interesting of Recent Concerts

PORTLAND, ORE., July 2.—Portland is very quiet musically, although several important recitals have recently taken place. Foremost among them was the one given at the White Temple on Monday evening, under the direction of Leonora Fisher, who is one of the best organists in the city. Not only Miss Fisher, but her pupils, Alda Broughton, at the organ, and Emma Kipple, at the piano, did some splendid work. Other pupils, Elizabeth Kinsella, Mrs. A. Davidson, Isabella Beckwith and Karla Reed gave some concerted numbers on two pianos. Mrs. Rose Bloch Bauer sang Ronald's "Summer" in a pleasing manner. For an encore she gave "Loves Rhapsody," by D'Hardelot.

Under the direction of Mrs. Ernest E. Tressler, Clair Oakes, pianist, and Mrs. Katherine Ward Pope, soprano, gave a delightful musicale at Eilers' Hall on Thursday evening.

Mrs. Katherine Lawler-Belcher presented a number of pupils in a vocal recital on Friday evening. The selections were effectively rendered, valuable assistance being given by R. J. Hutchinson, who played the accompaniments.

About sixty guests, among them a number of representative Portland musicians, assembled at "The Hill" Wednesday evening to listen to a piano and violin recital given by Edmund Munger and William Kritch, both recently from Berlin, Germany, and now associated with the Illinois Conservatory of Music.

Mrs. Maria S. Wigham is spending the Summer in Europe, where she will study piano and voice.

The Monday Musical Club has been most fortunate in securing Mrs. Rose Reed-Hanscome to direct its chorus for the coming year. Mrs. Reed-Hanscome has successfully drilled many choral clubs and has gained an enviable reputation.

Violin pupils of William Wallace Graham gave a program at Eilers' Hall on Wednesday evening. All the numbers were well rendered.

John Claire Montelle presented Chrystel Pratt, soprano; Dagmar Inez Kelley, mezzo soprano, and Elwood Graham, baritone, in a recital at the auditorium of the Y. M. C. A. on Monday night. Thomas Dobson was the accompanist. The young singers are possessed of good voices and gave pleasing interpretations of the various numbers. H. C.

### Ella Backus Behr's Vacation

Ella Backus Behr, the piano instructor, is spending the Summer at Hyannis, Cape Cod, Mass., which is the Summer residence of Mrs. Beach, Louise Homer, Allan Hinkley and many other artists. Two of Mrs. Behr's pupils are to go to Berlin in the Fall, to study with Scharwenka, and another is to give a concert at Cape Cod in the early part of August.

A large audience attended the fifth semi-annual concert and award of scholarships by the Von Stein Academy of Music, of Los Angeles, July 5. Three free scholarships are awarded every six months at the academy to the three most industrious students. Clara Russakov won the first prize, and the second was divided between Master Dorsey Whittington and Nellie Brigham. The third prize was awarded to Naomi Redmond. A feature of the concert was Ovide Musin's Mazurka for the violin, given by Elsa Grosser.

is no light one. Services in his memory were held at the Mandel Hall, in the University, Sunday afternoon. C. E. N.

### Prof. H. B. Telegman

GRAVENHURST, ONT., July 7.—Professor H. B. Telegman, who has been conducting and organizing performances of the opera "Pinafore" throughout Canada, was found dead in bed this morning. He held a concert here about a week ago, and had intended to give a repetition of it to-morrow night.

### Jacob William Pauli

MOBILE, ALA., July 2.—Jacob William Pauli died last month at his home here, after a long illness. He was a native of Mobile, and well known as a musician. He was a member of several bands.

### Theodore Dwight Leavenworth

BRIDGEPORT, CONN., July 7.—Dr. Theodore Dwight Leavenworth, an oculist and for twenty years choir director and organist of St. Paul's Church, as well as leader of one of Bridgeport's large musical societies, died yesterday at the age of sixty.



## EMINENT PIANISTS TO TOUR AMERICA

[Continued from page 1]

has won laurels in Europe and who has been playing with the Damrosch Orchestra during the latter part of this season, Antoinette Szumowska, the eminent Polish pianist, are on the Haensel & Jones list. Augusta Cottlow, who usually appears under these auspices, will remain abroad during the season 1910-11, but will probably return the following season, when a warm welcome will be assured.

A pianist of the first rank about whom comparatively little has been written of late is Dorothy Lethbridge, an English woman, who will unquestionably cause a stir when she is heard here next season. Her playing is described by competent critics as nothing short of marvelous, and it is certain that her name will be familiar to music lovers throughout the land by the end of the season.

A young American pianist whom Eugene Kuester is advancing for 1910-11 bookings is Clarence Adler, who is better known in Germany, where he was associated with the Anton Hekking trio, than in his own country. But young Adler is destined to win a formidable following this coming season when he makes his first tour through the American continent. Elfrieda Stofregen is another pianist of sterling qualities, who will appear under the Kuester management.

Henry L. Mason announces from Boston in a telegram to MUSICAL AMERICA that the Mason & Hamlin piano will be played here next season by Heinrich Gebhard, Edith Thompson, Charles Anthony, Alfred De Vota, Alfred Calzin, Ethel Altamus and others.

A number of resident American pianists who will again come in for recognition during the season are Felix Fox, Carlo Buonamici, Mme. Avis Bliven Charbonnel, Mary Ingraham, Ellen Yerrington, Jessie Davis, all of Boston; Leon Sampaix, of Indianapolis; Gustav Becker, Isabelle Hauser, Emma Banks, Ella Backus-Behr (of European fame), of New York, and Anton Foerster, Mary Wood Chase, Julie Rivé King and Edgar A. Nelson, of Chicago.

Paderewski will not return to America until 1913 or 14. In the meantime he will be heard in Australia, South Africa and South America. Mme. Carreño will be with us again in 1911-12, and Europe will during the coming season claim the services of Ossip Gabrilowitsch, Harold Bauer, Emil Sauer, Moriz Rosenthal, Vladimir de Pachmann, Rudolph Ganz, Ernest Schelling, Katharine Goodson and Mark Hambourg.

### BOSTON'S NEW BASSO

#### Russian Star, Sibirakoff, Secured Through Efforts of Director Russell

Boston, July 8.—Theodore H. Bauer, general press representative of the Boston Opera Company, who arrived home yesterday from abroad, spoke with great enthusiasm of the company's new star, Leon Sibirakoff, the Russian basso of the St. Petersburg Imperial Opera.

"He is undoubtedly the greatest acquisition among the new stars," said Mr. Bauer. "Director Russell wanted to bring him here a year ago, but the Russian authorities would not permit it. This year he tried again and, through the influence of the Russian Ambassador to France, whom he met through Claude Debussy, his efforts were successful. Sibirakoff will be here until the first of January, when he must return to St. Petersburg."

#### Concert at the Labor Temple

The July concert at the Labor Temple, Fourteenth street and Second avenue, New York, July 2, was especially notable through the appearance of Lasalle Spier, the well-known Washington pianist and composer, assisted by Marie Osso, a young French vocalist of rare ability, and a protégée of Massenet, and Elsie and Dorothy Cohn, rising young pianists, of Brooklyn. The concert was directed by Joseph Henius, and, despite the intense heat, afforded great pleasure to a very numerous audience.

#### No Action in Giachetti-Carusio Case

MILAN, July 9.—The Giachetti-Carusio case was not heard in court yesterday, as scheduled and it is thought that a secret settlement between the tenor and the woman once known as his wife is the explanation. The suit was an action for divorce brought by Gino Botti against Mme. Giachetti, naming Caruso as co-respondent. Mme. Giachetti eloped from the singer with a chauffeur in 1908, as she had previously deserted Signor Botti. Caruso is at the Hotel Cavour here, but refuses to discuss the case.

## AUDIENCE AT PITTSBURG FESTIVAL ORCHESTRA CONCERT



Carl Bernthaler and the Pittsburgh Festival Orchestra Playing on the Lawn of the Hotel Schenley in Pittsburgh

### ABORNS' SUNDAY CONCERT

#### "Cavalleria Rusticana" Sung in Concert Form with Impressive Effect

The Aborn Grand Opera Company began a series of Sunday night concerts at the Plaza Music Hall, New York, July 10, before an audience that proved there are still many music lovers in town. The first part of the program consisted in the singing of the entire opera of "Cavalleria Rusticana" in concert form. Bertha Shalek was the Santuzza, Domenico Russo, *Alfo*, and J. K. Murray, *Turridu*, the other principals being Edith Helena and Louise Le Baron. Mr. Russo's fine tenor voice and dramatic abilities were particularly noticeable. There was a well-trained chorus of about one hundred voices and the entire performance was in all respects praiseworthy.

In the second part of the concert, the Toreador song from "Carmen" was sung by J. K. Murray and chorus; Edith Helena's pleasing and wide-ranged coloratura soprano was heard in the mad scene from "Lucia di Lammermoor," the sextet from the same opera was given by Miss Helena and May Billsbury; Mr. Russo, Mr. Murray, William Schuster and Arthur Green, and the final Soldiers' Chorus from "Faust" was rendered by the same six, with Louise Le Baron and Bertha Shalek. Carlo Nicosia conducted the augmented orchestra.

#### Leading Baltimore Organist Resigns

BALTIMORE, July 11.—Clara C. Groppe, choir director and organist of Madison Avenue Methodist Episcopal Church, has resigned for the reason, it is said, that some changes to be made in the choir were not to her liking. The music committee decided to separate the positions of choir director and organist, appointing a new director and retaining Miss Groppe as organist. Miss Groppe is one of the best-known organists in Baltimore, and has been organist at Madison Avenue Church for eight years and choir director for five years. It is asserted that there has been no friction whatever between her and the music committee, and the standard of music under Miss Groppe as director has always been of the highest. The resignation takes effect September 1. W. J. R.

#### A. F. Adams's Return From Europe

Returning to New York from his first European trip since he became American resident manager of the Quinlan International Musical Agency, which succeeds the Wolfsohn Bureau, A. F. Adams was scheduled to arrive Friday morning aboard the *Lusitania*. Mr. Adams has been conferring with Thomas Quinlan in London and it was confidently expected that on his arrival he would make some important announcements of new musical artists for the next season.

PITTSBURG, July 11.—Concerts here began on Tuesday night because of a Saginaw, Mich., engagement on July 4. Mrs. Marie Stapleton-Murray, who sang Wednesday night, has a clear, resonant soprano voice, and sang with splendid effect. Puccini's "Prayer," and "To You," by Hawley, and Salter's "The Lamp of Love" received splendid renditions. Franz Kohler, violinist, Otto Kegel, trumpeter, and Fritz Goerner, cellist, were the other soloists of the week. E. C. S.

### "FEUERSNOT" IN LONDON

#### Beecham Gives Strauss Opera Premiere—American Girl in Leading Role

LONDON, July 9.—Thomas Beecham gave Richard Strauss's comic opera, "Feuersnot" its first London production to-night at His Majesty's Theater. The opera will certainly not repeat the success of "Elektra," but it had a fairly satisfactory reception. Mr. Beecham was applauded for the enterprise which resulted in introducing another Strauss work to London. The music is not heavy, but difficult, and the singers had less success with it than the orchestra, which was brilliantly directed by Mr. Beecham. The fact that the opera is in one act, lasting but an hour, helped to ingratiate it.

A San Francisco singer, Maude Fay, made her debut in the leading rôle of *Diemuth* and sang beautifully. In spite of the fact that her acting was inferior to her singing she was applauded with enthusiasm. Mark Oster sang the leading male rôle with marked success. There was a large audience.

#### London Is Sceptical Over Hammerstein's Opera Project

LONDON, July 9.—London does not take Oscar Hammerstein's announcement that he intends building an opera house here very seriously. It is not thought that the city can support another company in addition to Covent Garden and the Beecham enterprises, and it is also argued that, under London's present building laws, he cannot possibly complete his proposed building within a year. Some think he may be aiming merely to induce some one to buy him off as the Metropolitan bought him off in America. The London newspapers give the story but a few inconspicuous lines.

#### Russians Dance for Californian

LONDON, July 9.—Pavlova and Mordkin, the famous Russian dancers, were the principal artists at an entertainment given by Mrs. Miller Graham, Wednesday, at her house in Grosvenor Square. Their services were obtained only by the payment of enormous fees. Many titled English people and a number of Americans were among the guests who applauded their wonderful dancing.

### TO SING FOR HAMMERSTEIN

#### Rudolf Berger Enthusiastic Over London Plan—Here to Visit Saenger

Rudolf Berger, the Wagnerian tenor of the Kaiser's Royal Opera, who was transformed from a baritone to a tenor by Oscar Saenger, the New York singing master, arrived in New York from Berlin, July 10, to spend the summer on Mr. Saenger's country estate in Maine. He will return to his singing in Berlin in September. Mr. Berger said that he had had a conference in Paris with Oscar Hammerstein and that, after the expiration next year of his Berlin contract, he would sing for Mr. Hammerstein at his projected London opera house. He had no idea of singing at the Metropolitan here.

Mr. Berger said that all of operatic Europe was talking of Mr. Hammerstein's plan and that it was regarded with much favor by singers generally. He thought it would have great success.

"The opera stars are certainly taking Mr. Hammerstein's London project seriously," he said. "It seems to be the impression that he will build one of the world's greatest opera houses and that many stars will prefer to sing for him in London and get a large salary than to cross the ocean and sing in New York, for the same money. They also believe they will be able to get larger salaries from him than on the continent."

Mr. Berger has been called by many critics the greatest of present-day *Lohengrins*. He has never sung in New York. In build he resembles Leo Slezak, being considerably over six feet in height.

#### William Castleman to Sing with Chicago Grand Opera Company

William Castleman, the tenor, who is spending his vacation in Vermont, has just signed a contract with Andreas Dippel, representing the Metropolitan Opera Company, to sing in the approaching grand opera season in Chicago, and also to create the tenor role in the new Puccini opera, "The Girl of the Golden West."

#### Russell Engages Mme. Chilson-Ohrman For Boston Opera Company

Fitzhugh W. Haensel received a cablegram this week from Luella Chilson-Ohrman, the American soprano, now in Paris, stating that Henry Russell had engaged her to make her operatic debut with the Boston Opera Company in "La Bohème" this coming season.

#### Director Stock in New York

Frederick A. Stock, director of the Thomas Orchestra, was in New York Tuesday conferring with M. H. Hanson, the manager.



# CONSTANTINO

Opened the season at the TEATRO COLON, BUENOS AYRES, ARGENTINE REPUBLIC, May 14, 1910, in a MAGNIFICENT PERFORMANCE of AIDA. He has sung with his ACCUSTOMED SUCCESS in RIGOLETTO, MEFISTOFELE and other operas there and will sing during the remainder of the season at the TEATRO MUNICIPAL DE SANTIAGO, CHILI, returning to the UNITED STATES for the opening of the BOSTON OPERA COMPANY SEASON, NOVEMBER, 1910.

## Press Comments on his Appearances in Buenos Ayres:

El tenor Constantino ha cantado muy bien la parte de Fausto y pudo conseguir, en este teatro de mejor acústica que el Colón, efectos más bellos y seguros que durante toda su actuación en el teatro municipal. La romanza "Dai campi, dai prati" marcó el primer punto de su éxito y la del epílogo, dicha con habilidad y potencia, le valió una salva de aprobación que ha sido hasta ahora su mejor triunfo. Bien merecido, porque quizá á causa de que la parte se amolde más que otras á las particularidades de su tenor, el señor Constantino ha estado anoche feliz, con buenas expresiones y con encomiable acierto.—*La Nacion*, May 28, 1910.

[TRANSLATION]

### "MEFISTOFELE"

"The tenor Constantino has sung excellently the part of *Faust* and was able to accomplish, in this theater of better acoustics than the Colon, effects more assured and beautiful than during his performance in the municipal theater. The romanza, "Dai campi, dai prati," marked the first point of his success, and in the epilogue, rendered with skill and power, he received a salvo of applause which constituted, up to the present, his greatest triumph. It was well deserved, because, although the part is perhaps less fitted than others to the particular qualities of his tenor, he interpreted it with such admirable expression and praiseworthy fidelity."—*La Nacion*, Buenos Ayres, May 28.

Florencio Constantino cantaba con 21 horas de descanso después de 19 días de viaje.

Fuimos juzgado va su actuación en "Aida." Es siempre el tenor elegante, de mucha posse en la escence, que aprovecha los grandes movimientos para lanzar toda la potencialidad de su voz, que es cálida, simpática y agradable. Cantó con buena escuela su aria de salida y en el último acto entusiasmo al público.—*Ultima Ora*, May 16, 1910.

[TRANSLATION]

### "AIDA"

"Florencio Constantino sang with but a day's rest after nineteen days of travel. We have already passed upon his acting in "Aida." He is always the tenor of elegance, of much ability in acting, who reached moments of greatness when he launched forth the full power of his warm, sympathetic and grateful tones. . . . In the last act he stirred his audience to the greatest enthusiasm."—*Ultima Ora*, Buenos Ayres, May 16.

Los primeros aplausos sonaron galantes para saludar al maestro Barone y se prolongaron hasta la ovación cuando el tenor. Constantino cantó la primer romanza, poniéndose á su altura con los prestigios de su voz potente. El tenor Constantino vuelve con más voz que el año pasado y si aquel privilegio organico ha ganado en extensión y en pureza de timbre, el artista ha adquirido una aptitud más desmenuada para ennoblecer el canto con el calor de las emociones. La figura de Radamés tuvo en él un excelente intérprete que es menester agregar á las cualidades de su garganta y por ello, acaso, los aplausos vibraron reciamente en diversos momentos.—*El Nacional*.

[TRANSLATION]

### "AIDA"

"The first plaudits sounded in greeting of the maestro, Barone, and were prolonged to the point of an ovation when the tenor Constantino sang the first Romanza, giving of his best in the lavish delivery of his powerful voice. Constantino returned with a greater voice than the year past, and as that richly endowed organ has gained in compass and in purity of timbre, so has the artist acquired an aptitude more calculated to ennoble his singing with the warmth of emotion. The character of *Rhadames* found in him an excellent interpreter, the qualities of his person serving to increase its effectiveness."—*El Nacional*, Buenos Ayres.

El señor Constantino, que encarnaba al duque de Mantua, demostró poseer el espíritu del personaje en todos los momentos, exteriorizándolo en manera elocuente cada vez que debía actuar en las incidencias del desarrollo.

Su romanza inicial, entonada magistralmente, suscitó los primeros entusiasmos de la sala y tuvo que bisarla entre generales aclamaciones. Luego en "La donna é mobile . . ." se colocó á la altura de su fama, y tal fué el éxito de su expresión que se vió obligado á cantarla tres veces, para transar con las ruidosas instancias de la concurrencia. Su voz timbrada en buen oro, que se ennoblece de ensueño y se perfuma de poesía siempre que el estado emocional lo requiere, vibró anoche como nunca, limpia, cálida, extendiéndose en fuertes sonoridades y dulcificándose hasta los tonos más suaves de la exquisitez.—*El Nacional*, May 21.

[TRANSLATION]

### DUKE IN "RIGOLETTO"

"Señor Constantino, who impersonated the *Duke of Mantua*, demonstrated his mastery of the spirit and meaning of the character at all times, executing with eloquence every motive which must have actuated the *Duke* in the incidents of the drama. His initial Romanza, majestically intoned, aroused the house to its first enthusiasms and ended, among universal exclamations, in a repetition. In "La donna é Mobile," he arose to the height of his art, and such was the power of his interpretation that he was obliged to sing it three times to pacify the insistent applause. His voice, with its golden timbre, which was marked with nobility and breathed the perfume of poetry whenever the emotional conditions required it, vibrated last night as never before, clear, warm, rising sonorously to the forte passages and softening to tones, the most suave and exquisite possible."—*El Nacional*, May 21.

Florencio Constantino, il tenore instancabile, dalla splendida voce che gli permette di cantare la parte di Radames, come quella di Fernando, la parte di Cavaradossi, come duella del Duca di Mantova, quella di Raul come quella di Faust, tanto scabrosa, del "Mefistofele," fu applaudito con crescente fervore dal prologo all'epílogo, del quale si voleva il bis.—*Patrie degli Italiani*, May 28.



F. CONSTANTINO AS "THE DUKE"

[TRANSLATION]

### BOITO'S "MEFISTOFELE"

"Florencio Constantino, the unequalled tenor of the splendid voice, which permits him to sing the part of *Rhadames*, as that of *Fernando*, the part of *Cavaradossi*, as that of the *Duke of Mantua*, of *Raoul* and of *Faust*, with equal artistry, was applauded as *Mephistopheles*, with increasing fervor from the prologue to the epilogue, after which he returned twice."—*Patrie degli Italiani*, May 28.

Il primo particolare applauso risuonó all'entrata in iscena di Radames, il tenore Florencio Constantino, che bel ricordo delle sue qualità vocali ci aveva lasciato avendosi guadagnato singolari trionfi nella stagione del Colon dello scorso anno.

Il Constantino ci è stato rimandato dall'altra America, che lo predilige, cantante sempre più sicuro del fatto suo. Egli oramai sa da maestro come va utilizzata in preziose modulazioni la sua bella voce, e si fece chiedere subito il primo bis. E il suo successo non decadde un solo istante, affermandosi valorosamente nei grandi concertati, brillando nel terzo atto, ottenendo sino all'ultimo, nel duetto finale, plausi lusinghieri, clamorosi sinceri.—*Patrie degli Italiani*, May 28.

[TRANSLATION]

### "AIDA"

"The first great applause resounded at the entrance upon the stage of *Rhadames*, the tenor, Florencio Constantino, whose singing brought to pleasant memory the singular triumphs which he had gained in the "stagione" of Colon in the past year. He ingratiated himself from the first by the mastery he displayed in the employment of his beautiful voice, in its minutest modulations; and his success never a single moment weakened, growing stronger in the great concerted numbers, shining out in the third act and reaching its height in the last act, which gained for him in the final duet overwhelming and spontaneous applause."—*Patrie degli Italiani*, Buenos Ayres, May 28.

Il tenore Constantino che ha fama di essere uno dei famosi duchi di Mantova della nostra scena lirica . . . non smentì la sua fama. Cantó la ballata del primo atto in modo de farsi chieder il bis che graziosamente concesse, sfoggió le sue note più belle e una deliziosa studiata mezza voce in prosiegua dello spettacolo, meritando altri particolari applausi; suscitó all'ultimo atto con la famosa canzone "La donna é mobile" ovazioni clamorose che non cessarono se non dopo la concessione di due bis!—*Patrie degli Italiani*.

[TRANSLATION]

### In "RIGOLETTO"

"The tenor, Constantino, who has the reputation of being one of the most famous of our lyric stage, . . . did not belie his reputation. He sang the ballad of the first act in a manner to call for an encore, which he graciously granted, his tones being of the most beautiful quality, and with a *mezza voce* of particularly great charm, throughout the performance meriting in every particular the applause he received. In the last act, with the famous "La donna é mobile," he aroused clamorous ovations which did not cease until after the granting of two encores."—*Patrie degli Italiani* of Buenos Ayres.





Dear MUSICAL AMERICA:

What do you make of this? Riding up Madison avenue yesterday, I saw on a great theater bill-board, the following: "Tolstoi's Kreutzer Sonata—cooled by ice!"

I have not quite been able to satisfy myself whether it is that this warm proposition is cooled before being handed to the audience, or whether the audience is cooled as a counter-irritant to the show. At all events it is well that the managers of the theater should be so considerate of the audience. In adding such a hot show to the present torrid season, some such measures are undoubtedly necessary.

I read the other day in the newsy musical column of the New York *Saturday Post* that the great Ludwig II of Bavaria finally called in Wagner because of the appeal which Wagner made earlier in his life to the German sovereigns to aid him in creating a new German art. The more or less mad Ludwig—usually less, I am inclined to think—had, it appears, vowed that when he became king, he would respond to the appeal of the composer. Called to the throne at nineteen, he at once sent out emissaries to find Wagner and bring him to Munich. The story at this point is enhanced by several details of a nature never to be dispensed with in tales of this kind.

Wagner, with miraculous foresight, had just gone into hiding from his creditors. Even better, he had bought a pistol with which to blow his brains out. It is fortunate that he had not put off this purchase until a later date, for that would have made the story far less interesting and dramatic. He mistook the King's adjutant for a collector, and succeeded in dodging him for awhile, which also helps out the story. He was, however, finally made to realize the truth, whereupon he broke down and wept—thus delighting the musical editor of the *Post*, who has won a great reputation as an ardent advocate of tears.

I wonder if you have ever pondered over that somewhat startling but profoundly truthful remark of Goethe that "Whatsoever a man most ardently desires in his youth, he has most abundantly in his old age." This remark may seem to you like something not only arbitrary, but, in fact, strikingly untrue. It is one of those truths which upon preliminary contemplation seem to present only exceptions. One thinks of the vast army of unfortunates, whose early hopes and apparent desires have been blasted; one looks upon the many wrecks of lives and thinks of the terrible contrast between the actual and the hoped-for. If in view of this, we think that Goethe spoke irrationally or carelessly, it is only necessary to reflect a little deeper upon what he said.

"What a man most ardently longs for"—that is the pith of the matter. What a man apparently aims for, the hopes which he has of victory in art, or business, or statesmanship, are by no means necessarily the things which he most ardently longs for. I am quite convinced that in the youth of man there is often an unnatural glamour attached to his ambitions, and men think themselves destined for certain achievements when in reality, deep down in their souls, they are longing only

to realize the pleasure of the moment, or something equally insignificant. The thing they most ardently long for is not necessarily the thing they speak about, but something which because of its very depth lies concealed, and shapes the end of life with far greater force than the superficial talents of youth, unpersisted in, could possibly do.

Wagner was both fortunate and wise—fortunate in that his deepest desires were worthy, and wise in that he recognized and expressed them. Had he been the kind who foredoomed themselves to a lack of appreciation by maintaining that there was no one who could or would appreciate him, he would never have come forth boldly as he did, expecting and requiring the appreciation of sovereigns. Had he not made a direct and definite appeal to kings, had he merely gone off in a corner and worked alone, it is not likely that Ludwig II would have conceived the idea of calling him in. The king, being keenly appreciative of the beautiful and the great, might have noticed him and taken some interest in his work; but I like to fancy that I am enunciating a principle which it is well for aspiring persons to recognize, viz., that when they declare themselves and express their deep and ardent desires, even where their expressions may fall on thousands of heedless ears, they are much more likely to win at last the recognition which they need, than is the proud person who stands aloof, letting in upon his thoughts and ambitions the light of his own appreciation only, and expecting that the world will take notice and bend the knee. Pride is at its best in a state of Democracy. Solitary, aristocratic pride is a fine spectacle, no doubt, but give me the man who expresses himself and mingles with his fellows, and who, whatsoever his knowledge of the height of his intellect, withholds from none at least the opportunity to appreciate it. All of which musing is the advice of an old fellow and an observant one to the many young and aspiring persons who read your valuable or other columns. Whitman says it all in a few words: "Rivet and publish yourself of your personality." Stand for something and let it be generally known that you stand for it—then the universe goes your way.

Speaking of Wagner makes me think of something I saw in one of your recent issues,—how Goldmark made the *faux pas* of trying to console Wagner in a moment of misery with the knowledge that his name would be immortal. Wagner wanted no "bad jokes at such a moment." Wagner undoubtedly loved magnificence, but with all my diabolical knowledge of human weaknesses, I am constrained to allow that he did not care a rap for what is known as fame. Wagner wanted the glory of a burning, living national art. He wanted to be in the midst of it—to be its creator, enjoying a creator's sense of power and magnificence. He wanted others to follow him, who would feed the flame of this living art. I think I have a speaking acquaintance with Wagner's weaknesses, but I have not yet met the love of fame among them.

But this meeting of Goldmark and Wagner made me think that someone ought to write a book on the unfortunate meetings of great composers. There have been many, and they would provide material for a very interesting study of psychology. There was the pathetic little attempt of Schubert to gain the friendship of Beethoven. There was Hugo Wolf's wasted endeavor to get into real touch with the adored master of Bayreuth at Vienna. Quite a light might be thrown on the nature of a number of composers by a thoughtful study of the various occasions upon which certain of them have encountered each other with rather disastrous results.

I am wondering what a "Pompadour" piano is! Can it be one that, no matter who plays it, makes your hair stand on end? I see one of the papers advertises it as the "only one in New York for sale." The advertisement further says: "Has been to St. Louis Exposition; must go to Europe. Will sell to first offer; write for appointment to T. Giglio." etc. If it has been to St. Louis and must go to Europe, I am wondering how it can be acquired by anyone in New York. Perhaps it is only the Thackerayesque "Giglio" who must go to Europe. Anyway, the whole thing seems

to remind me of the "Rose and the Ring."

The pet aversions of Clara Schumann were Liszt, Wagner and Berlioz. Had she realized what a surpassing compliment she was bestowing on Liszt and Berlioz by this classification, she might not have been so hasty in expressing her aversions.

All is grist that comes to the mill of the prima donna! The operatic star who can find a point of contact with the latest thing the world is talking about is certain of keeping in the public eye. With the modest investment of 20 francs wagered upon the superior pugilistic art of Johnson, against 40 rances foolishly applied to the backing of his feeble antagonist, which transaction was affected at the Paris office of the London *Mail*, where returns were posted by cable from the New York *American*, Mme. Cavaleri-Chanler acquired proprietary interest in two inches of space upon a column in the issue of the New York *American* of July 10.

Display at the opera as a boomerang upon the wives of the malefactors of great wealth is a new and interesting spectacle. The world is full of surprises, and particularly unexpected are some of the acts which circumstances and fate, to use the lingo of Broadway, "pull off." It is well known that the aforesaid malefactors or their wives are not accustomed to pay taxes upon the full value of their property. The Chicago Board of Review has made a particular study of the society columns of the papers to learn the ownership of divers diamond tiaras, pearl dog-collars, necklaces and the like, and have also observed them on exhibition at the opera. Summonses will now be issued for the appearance of the owners of these articles to show cause why they should not be assessed upon them. Opera has been criticised a good deal of late as an over-expensive amusement. Now that it promises to be a source of revenue to the State, of course, the croakers will subside.

The Rubinstein Club must have been born under a strange combination of stars. Nothing less than a square of Saturn to the sun in the mid-heaven, or the opposition of Herschel to the moon on the ascendant, would account for the checkered career of this organization. The New York papers print one of the wildest, most long-drawn out and curious of divorce stories, which has come to light through the medium of the printed program of a musicale given by the aforesaid club. Mrs. Joseph E. Dye came by chance into the possession of this program, and learned that there was at the musicale another Mrs. Joseph E. Dye. She investigated and learned that her husband accompanied this other Mrs. Dye. The real Mrs. Dye learned that the Mrs. Dye of the program was Mrs. Jacques. Further, the real Mrs. Dye alleges that her husband abandoned her in 1908, after 31 years of married life, and the present divorce suit makes use of the name of Mrs. Jacques. What makes the suit of particular interest is that Dye responds that the supposed real Mrs. Dye during all the 31 years of married life was not his legal wife. It goes way back to a period shortly after the close of the Civil War. The alleged real Mrs. Dye was then Mrs. William Duckhart, and Mr. Dye's wife of that time became jealous of the said Mrs. Duckhart and went home to her parents. Duckhart at that time sued his wife for divorce, naming Dye as co-respondent. Thus the plot thickens! Now, Dye, in his present defence, alleges that when he married Mrs. Duckhart, Mr. Duckhart was still the husband of the bride, and that Mrs. Dye No. 1 was still alive in New Jersey, and un-divorced. The alleged real Mrs. Dye, on her side, contends that she divorced her first husband two years prior to marrying Dye, and that she understood that his first wife was dead prior to this time.

Now it appears that a Dye does not become dead so easily. After all my trouble in telling you this, I hope that you under-

stand it. It is really a very entertaining story when once you get the gist of it. Also it bears out the strange horoscope of the Rubinstein Club.

When is a Dye not a Dye?

Ever since the historic repayment of the visit of Beethoven's brother to the great composer, the musical world has been entertained with tales arising from the different natures of financial and musical worth. Beethoven's brother, you will remember, visited the composer and sent in his card upon which was printed the words "Property Owner." When Beethoven next visited his brother, he wrote upon the card which he sent in "Brain Owner."

What reminded me of this was a little tale, which you recently printed, of the Moscow millionaire who conceived the idea of having some music as an incidental feature of his birthday celebration, and had his secretary write to Chaliapine asking him to come and sing a couple of songs, and to say what it would be worth. I am not fully impressed with the alleged wit of Chaliapine's answer—that he also had a birthday coming, would like the millionaire to come and do a couple of dances for him, and to name the price. The singer gains his end without doubt, by compelling the millionaire to do a little thinking of an unaccustomed sort, but the appropriateness of his answer seems to lack poignancy.

Liszt was the man who was ready with the right answer, but in the case which I have in mind it was not the arrogance of wealth which he rebuked, but the arrogance of royalty. It was in St. Petersburg, I believe, when the Czar, together with some of his court, occupied a box at the concert by the great virtuoso. In the midst of one of his numbers, Liszt noticed that the Czar was engaged in a lively conversation with the person next him in the box. He thereupon immediately stopped playing. His Majesty sent word back to learn why he had stopped. Liszt quickly sent back the message that he understood that it was the first rule of Court etiquette that when the Czar spoke all others should preserve silence. Liszt thus maintained his reputation for wit, at the cost of a royal friend; for the Czar is said never to have forgiven him.

At all events, there is the satisfaction of knowing that this speech of Liszt's is not one of the numerous things which one wishes afterwards he had been quick enough to think of at the time.

Your

MEPHISTO.

## EDUCATORS HEAR ANTHONY

## Boston Pianist Plays for National Association with Orchestra

BOSTON, July 11.—In order that several thousand delegates to the National Education Association Convention held in Boston last week might have an opportunity of hearing Boston's famed symphony orchestra two special concerts were given by members of this orchestra under the conductorship of Gustave Strube in Symphony Hall, Tuesday and Wednesday evenings, the assisting artist being Charles Anthony, the Boston pianist. The program follows:

Weber, Overture to "Der Freischütz"; Mozart, Symphony in G Minor; Tchaikowsky, First Movement of Piano Concerto in B Flat Minor, op. 23; Mendelssohn, Nocturne and Scherzo from "Midsummer Night's Dream"; Wagner, Overture to "Tannhäuser."

The hall was filled on both occasions to the entire capacity with a most enthusiastic audience. The concert was excellent in every respect. Mr. Anthony gave a brilliant reading of the Tchaikowsky number and was recalled many times at each concert. He maintained a fine sense of rhythm throughout and his execution of the cadenza was especially noteworthy. Taken as a whole the concerts gave the visiting delegates a very adequate conception of what a Boston Symphony Orchestra concert means and gave them an opportunity of hearing one of the most successful of the younger Boston pianists.

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## KITTY CHEATHAM AND ALAN DALE—A MONOLOGUE

PARIS, June 23.—“Don't you dare to tell me that it's 'long ago' since you saw me at Daly's Theater,” said Kitty Cheatham, as she withered me with a team of hazel eyes that I could just glimpse beneath an absurdly enormous flat, black hat. “Don't you dare to do it. I won't have it. I am exactly fifteen years younger to-day than I was fifteen years ago. I insist upon being young. What is that you say—we're all getting along? No, we're not. You're not. I'm not. Forget age. It's silly to talk of such things. You should see me in a simple white frock, with a blue sash, and an air of unsophisticated childhood, entertaining children—young and old—at the Théâtre Femina, on the Champs Elysées—the sweetest and cutest little theater in the world.”

Here I place a period. Miss Kitty Cheatham didn't. She rattled right along, all commas—not even a colon or a semi-colon. We were at the Hotel Balzac, on the Champs Elysées, for I felt I must talk to Kitty, who was such a dear little actress, and who has now made a new reputation for herself as a children's entertainer. Here in Paris she is billed as “the distinguished American Disuse,” and she gives a matinee next Thursday at the Théâtre Femina. Tickets, twelve francs, please, which is, I think, going some.

“Do I miss the legitimate stage?” continued Kitty vivaciously (and I felt a huge success when I could wedge in a question). “I do not. It has changed. I can scarcely recognize it. When I think of the hard work we did at Daly's Theater, and the hard work nobody does to-day, I am surprised. So many stars! Oh, I admit they are dear, sweet girls, pretty as pictures, lithe and graceful, cunning and lovable, but they can play one part only. Dear things! They don't want advice. They won't be told anything. They know it all. I should feel lost to-day.”

I make a new paragraph. It looks better. Not that I said anything. Miss Kitty Cheatham had no paragraphs. She ran along in a solid, unbroken column, quite delightfully.

“I came over this year,” she said, “to sing to Queen Alexandra of England. I had been invited to come, and now—the death of the King has knocked all that on the head. So I am now giving matinees at the Théâtre Femina. Imagine! I sing two coon songs—in French! Oh, yes, they like them well here. They have taken to me very seriously—just as they have down in New York. My new vocation has been most successful, and I love it. I am my own boss, and I do what I like. You see, after my marriage I left the stage, and later it became quite necessary for me to do something. I was very, very miserable and blue. So I recalled my early life in the South, and my dear old colored mammy. I tried it first in London at the Duchess of Somerset's house. It was nifty on my part, but I did it. Kubelik played for me. I charged a guinea a ticket, and at my first matinee I made \$1,000. Wasn't that perfectly lovely?”

I was just going to answer. I had my replies all tied up neatly in a parcel, ready to hand out—

“But,” she went on, “I had to work like a beaver. I had to change myself in order to interpret things for children. I had to go through a sort of internal Spring-cleaning. I had to rejuvenate myself—to rid myself of tricks and all that sort of thing. Now, I approach my audiences without the slightest diffidence. I just talk! I tell any little story that comes into my head. I take these dear people into my confidence. I learned a lot from dear old Coquelin, who was one of my kindest and best friends. You wouldn't believe it—but it is really

difficult to find recitations and stories among modern authors. I spend a great deal of time making selections, but it is not easy. Now, at the Théâtre Femina, I give ‘The Selfish Giant,’ by Oscar Wilde; ‘Matilda,’ by Hillaire Belloc; ‘Don't Be What You Ain't,’ by Edwin Milton Royle and Silvio Hein; ‘The Island Where Babies Grow,’ by James S. Ford; ‘Shopping for a Sleep,’ written expressly for me by H. L. Brainard; ‘The Funny Little Gnome,’ by W. H. Hirdlinger, and ‘The Froggies’ Lullaby,’ by John McGhie—also written for yours truly.”

Paragraph. I can't afford to do without paragraphs. Miss Kitty Cheatham was perfectly joyous, but quite unpunctuated.

“Come and see me,” she said, “but not as a critic. I'm rather afraid of you. I know such a dear woman in New York. She is sixty-five, a very rigid Methodist and married for thirty-five years to her sweetheart. She reads every line you write, and I told

her she ought to be ashamed of herself, as you are so flippant! Evidently a little flippancy relieves her. Let me see—where was I? Oh, yes! You must come to the Lyceum Theater in New York to hear me. I don't make much noise, you know, and I'm a very bad business woman, but I do think I've built up a new career. I am immensely fond of the children I entertain, and I understand them. I fancy I know what they need, and here in Paris some of the very nicest people drop in to that charming little theater in the Champs Elysées, which is perfectly proper.”

When I was going Miss Cheatham chatted delightfully to the hither door!

“What are women going to do about these new-style dresses?” she exclaimed. “I was at Paquin's this morning and I saw Americans being tied into skirts that positively impeded their every movement. They can't walk. They will have to stand still and be pushed. Isn't it dreadful? I'm having one myself. It's awfully pretty—a sort of light, shaded \* \* \* trimmed with \* \* \* very narrow \* \* \* and \* \* \*”

—Alan Dale in the New York American.

## MRS. KUESTER'S PART IN SYRACUSE CONVENTION

Represented Among Leading American Women Composers and as Accompanist—Her Work as Teacher

One of the most interesting features of the recent State Music Teachers' Convention at Syracuse, N. Y., was the lecture-recital by Emma Hodgkinson on “American Women Composers.” The songs of Edith Haines-Kuester, who was chosen with Mrs.



EDITH HAINES-KUESTER

Beach, Mrs. Turner Salter and Mrs. Barbour as one of the representative composers, were well received and much admired for their originality and tunefulness. They were three songs from the cycle, “In Helena's Garden,” sung by Adelaide Gescheidt; “One Hour,” sung by Walter Bentley Ball, and a duet for soprano and alto, “The Voice of June,” sung by two Rochester artists. Besides accompanying the artists who sang her songs, Mrs. Kuester played the piano part of a quintet by Mrs. Beach, her share of the work doing much toward bringing out the beauty and richness of the composition. She also played

the accompaniments to three violin solos.

Mrs. Kuester has been much in demand as a coach for singers during the last season. Always considered one of the best accompanists, she has been very successful in her vocal coaching her own splendid work as a composer proving a valuable asset, which is quickly recognized by those studying with her.

Mrs. Kuester is spending the Summer at Lake Ontario, but will reopen her studio at No. 203 West 108th street, New York, the latter part of September.

## ABORNS GIVE “KING DODO”

An Enjoyable Revival of the Pixley and Luders Operetta

As the second in their current list of comic opera revivals, the Aborn Comic Opera Company brought forward Pixley and Luders' “King Dodo” at the Plaza Music Hall, New York, on Monday evening. The Messrs. Aborn have succeeded in assembling a capable little company and a chorus that can sing, and the result was liberal applause on the part of a good-sized audience. The operetta in question will be remembered as having served Raymond Hitchcock to good purpose almost ten years ago, and though years have not dealt altogether leniently with its music there is still sufficient tuneful sprightliness in certain of its numbers to ensure the customary applause and encores.

Good work was done at this performance by Robert Lett as *King Dodo*, by Harry Llewellyn as *Dr. Fizz*, and John Phillips as *Pedro*. The singing and acting of Ada Meade, as *Piola*; Agnes Finlay, as *Angela*, and Dorothy Webb, as *Annette*, also deserve praise. The orchestra, under the direction of Carlo Nicosia, formerly of the Manhattan Opera House, was equal to its task, and the performance moved with creditable smoothness.

## Buffalo Pianist's Success in Europe

BUFFALO, July 11.—Eleanor Ehlers, the Buffalo pianist who several months ago went to Europe for concert work, is engaged to give a concert in Berlin on September 28, under the management of Herman Wolff. Miss Ehlers studied for ten years in this city, and, contrary to the experience of most American girls, did not go abroad to study, but to enter at once upon her public career. She gave a concert last season in Paris and received much praise for her playing from the critics of such newspapers as *Le Gaulois*, *Figaro* and *Comœdia*.

## ZEROLA IN LONDON

His Repeated Successes and His Plans for Summer and Fall

LONDON, July 5.—Nicola Zerola has added to the laurels he won at Covent Garden on the occasion of his debut in “Aida” by each successive appearance. As *Otello* in Verdi's opera of that title, as already related in MUSICAL AMERICA, he made a picturesque, fiery and vocally effective Moor, and it is to be regretted that Mme. Melba—the *Desdemona*—has not been well enough for the opera to be repeated. Recently he sang for the first time in London *Raoul* in “The Huguenots,” Mme. Tetrazzini being the *Queen* and Mme. Destinn the *Valentine*. He was recalled again and again; in fact, seven and eight times after each act, applause reaching its climax after the passionate final duet.

Signor Zerola has been sought for November and December next by both the San Carlo of Naples and the Royal Opera of Buda-Pesth, offers which his Chicago and Philadelphia contracts, of course, prevent him from accepting. At the close of the London season he will take a brief rest. Early in September he will go to Parma to sing in “Aida” in the opera season to be given in that city during September by Cleofonte Campanini. During this season Mme. Tetrazzini and Mario Sammarco will also be heard, the latter as *Amonasro* to Zerola's *Rhadames*.

On October 15 Signor Zerola is booked to sing at a large concert in Manchester, the only concert engagement of many offered him in England, which his operatic contracts permit him to accept. Shortly after this concert he will sail for America.

## OPERA IN NEW ALBANY

“Dorothy” Well Sung and Acted by Amateur Organization

NEW ALBANY, IND., July 9.—The Fourth annual appearance of the Summer Opera Company of New Albany, has just been made, and three performances of Cellier's “Dorothy” given to capacity houses at Glenwood Park Theater. Carrie Craig Rice was *Dorothy*; Elizabeth Hedden, *Lydia*; Lizette Korphage, *Phyllis*; Alma Hood, *Mrs. Privette*; Percy Pierson, *Geoffrey Wilder*; D. S. Talbert, *Harry Sherwood*; Walter Heazlett, *Squire Bantam*; Frederick Wootton, *Tuppitt*; Will Hedden, *Lurcher*, and Monroe Merker, *Tom Grass*. A large chorus and an orchestra of professional musicians from Louisville and New Albany, gave splendid support to the talented principals.

The opera was under the musical direction of Earl Hedden and the stage direction of Emerson Barrow.

The work of the cast was vocally and histrionically excellent and in some instances almost professionally perfect. Especial praise must be accorded the quartet of old women formed by Mrs. Robert Van Pelt, and the Misses Dishman, Burton and Seabrooke.

The repertoire for the fifth season will be made up of the successes of former years and will embrace “Chimes of Normandy,” “Bohemian Girl,” “Mikado,” “Dorothy” and perhaps a new one.

H. P.

## Savage Gets New Puccini Opera

Formal announcement was made by Henry W. Savage last Monday that he had obtained the sole American rights to the production in English of Puccini's new opera, “The Girl of the Golden West.” Mr. Savage said he considered the opera Puccini's greatest—“more colorful and dramatic than ‘Madama Butterfly,’ and superior also to ‘Manon Lescaut,’ ‘La Bohème’ or ‘La Tosca.’”

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## FINDS NO COLDNESS IN LONDON

Riccardo Martin Wonders How  
Audiences There Obtained  
Their Reputation

LONDON, June 25.—I had the pleasure of a chat with Riccardo Martin shortly after his Covent Garden debut. He was naturally highly pleased with the tremendous success which his wonderful voice and marked histrionic talent had brought him. Meeting him for the first time at close range, Mr. Martin makes a splendid impression by his fine physical presence, as well as his engaging personality.

"Of course, I am immensely pleased," he said, "and I consider that I have been singularly fortunate. Many American singers may rightly complain because they must gain fame abroad before their native country will grant them recognition, but it has been different with me. Whatever my success has been in New York, however, I must admit that London audiences have been even more cordial. I had heard that English operagoers were cold, but when, as happened the other night, I was called out eleven times after the last act before I stopped counting, it was hard for me to discern anything like frigidity. In New York one never comes before the curtain after the last act more than two or three times.

"No doubt you have heard how it came about that I entered upon my present work. I doubt whether I should ever have thought seriously of singing had it not been for Dr. Holbrook Curtis. I remember calling on him one day for a case of sore throat. He told me there was nothing wrong whatsoever except that I must have forced my voice. As a matter of fact, I had been singing in a sort of way, but only for my own amusement. My great ambition then was to be a composer, and I studied four years with Edward MacDowell, and even composed some orchestral pieces.

"After the day I called on Dr. Holbrook Curtis and found I had a voice, my whole object in life changed. I taught for about a year in New York, and had the distinction of having the man who found my voice send no less an artist than Ternina to me in order that I might correct a little throat trouble. Inside one week she could sing



RICCARDO MARTIN

high C, and made her New York debut in 'Il Trovatore.' Naturally, this was a feather in my cap and brought me many pupils.

"I then studied with Franklin Cannone (especially Italian operas), and also Jean de Reszke for three years. I owe a great debt to Lombardi, of Florence, and to Italy in general. I have always loved Italy. An American I am above all else, but not so rabidly that I cannot love Italian art and scenery. Italy became a sort of second home to me.

"My early musical training as composer and teacher has stood me in good stead in my operatic career. Once, in Chicago, Toscanini told me I was to sing *Rhadames*, in 'Aida,' but we had no rehearsal. The afternoon before the performance Toscanini came to my room in the hotel and went

through some of the work on the piano, while I sang. Soon he stopped and asked: 'Do you know the whole opera like this?' I said I thought I did. 'Then why waste our time?' he remarked, and was gone. The same thing happened with 'Gioconda' at the Metropolitan, in a rôle I had not sung before." EMERSON WHITHORNE.

## ROMANCE OF THE CHOIR

Organist and Singer Wed in Montgomery  
—Pupils' Recital There

MONTGOMERY, ALA., July 11.—A very pretty romance has culminated in the marriage of William Bauer, of the Eilenberg-Lindner Conservatory, and Hettie Marks, a sweet-voiced singer of this city. Mr. Bauer comes from New York State, and is a talented organist, pianist and composer. He came here last October as a member of the faculty of the conservatory mentioned and as organist at St. John's Episcopal Church. It was at the choir rehearsals that Miss Marks and Mr. Bauer became acquainted. They were married, June 28, and left for the mountains of New York State on their honeymoon.

Alice Sachs, supervisor of music in the public schools, has just closed her most successful year here, the sixth during which music has been taught in the public schools of the city. Many fine numbers were given at the class-day exercises, showing marked improvement over the work of former years.

Annie May Grigg presented her pupils in a recital at the Seals Piano Company's parlors a few evenings ago. The Sisters of Loreto also presented a number of pupils at recent closing exercises, when numbers by Rossini, Godard, Haydn and Gounod were given before a large audience. The Hammond School of Music gave its closing recital a few evenings ago, when a long program was rendered, two graduates were given diplomas and several medals awarded. J. P. M.

## Another American Soprano Scores Success in Germany

Oscar Saenger has received notices from Chemnitz, Germany, where his former pupil, Mme. Carolyn Ortman, is the leading soprano at the Opera House, containing high praise of her "beautiful singing and splendid acting." She sings the entire repertoire and has had special success as *Elsa*, *Elizabeth* and *Senta*.

## Herbert F. Sprague's Toledo Recital

TOLEDO, O., July 11.—Herbert F. Sprague gave his eighth organ recital at the Trinity Episcopal Church, Toledo, O., recently, his program comprising Guilmant's Seventh Sonata, Jores's "Spring Song," Wesley's "Air Composed for Holsworth" Church Bells, Boelmann's Minuet from Suite Gothique, Braga's "Serenade," Dubois's C Minor Pastoral and Wagner's "Evening Star," Pilgrim's Chorus March and Introduction to Act III, from "Tannhäuser."

## Hattie Clapper Morris's Vacation Plans

Hattie Clapper Morris, the vocal instructor, after closing a prosperous season, is taking a few weeks' rest at her country home in Munda, N. Y. She begins her London season August 1. Her noted pupil, Giulia Strakosch, will then give her annual recital. While in London Miss Morris will be the guest of Frances Leggett. The well-known contralto, Margaret Keyes, a pupil of Miss Morris, is engaged for the Worcester, Knoxville and San Francisco festivals.

\$1,800 A NIGHT  
GARDEN'S DEMANDMrs. Jessie Baskerville Says She  
Wants Ninety Performances  
at that Rate

Mrs. Jessie Baskerville, the grand opera coach, arrived in New York from Paris, July 6, with a budget of the latest news of musical doings in that city.

"Mary Garden," she said, "is still holding out for \$1,800 a performance from Mr. Dippel, and wants fifty performances. She may not get more than twenty. I understand that Renaud has signed a contract, though I don't know at what figure.

"I attended Lina Cavalieri's wedding to Mr. Chanler, and have seen them frequently since. They seem to be radiantly happy. Cavalieri, by the way, is to open her engagement with the Boston Opera Company in 'Thais,' which Miss Garden used to consider her exclusive property. Cavalieri is also to sing in a considerable number of concerts. It is said in Paris that Emma Eames is seriously thinking of returning to New York to sing.

"I know nothing of what Hammerstein is to do, though I do know that he is sorry his singers, as he says, forced him to withdraw. I have heard that when Beecham tries his experiment of opera in English in New York he will house it at the Manhattan Opera House.

"I attended several of the Metropolitan performances at the Châtelet. They were very like the performances given by the same company here, but the superiority of the orchestra and ensemble dazzled the Parisians, who paid as much sometimes as \$12 a seat to witness the performances.

"A highly popular addition to the forces of the Metropolitan company is William Guard, who used to be Hammerstein's press representative, and whom Otto Kahn 'snapped up' as soon as Hammerstein sold out. Mr. Guard has been making a great success of his work in Paris, and is a firm friend of Gatti-Casazza."

Mrs. Baskerville said that she intended to remain in New York but a few days, after which she would return to Paris.

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## AMERICAN SINGERS IN VIENNA OPERA

**Edith de Lys in Final Italian  
"Stagione" Performance—  
Miss Walker in "Elektra"**

VIENNA, June 21.—The Italian "Stagione" at the Royal Court Opera was brought to a close Saturday night by a second performance of Verdi's "Ernani," with Edith de Lys as *Elvira*, Mattio Battistini as the *King* and Francisco Fazzini as *Ernani*. After the last curtain the applause was most stormy, an evidence of the regret with which the Vienna public parted with one of the most interesting series of events of the operatic season. Battistini, Miss de Lys and that master of the baton, Arturo Vigna, who was the leading spirit of the "Stagione," were called innumerable times to the footlights. The last named showed his enthusiastic appreciation of the efforts of the Opera House Orchestra, the Vienna Philharmonic, by kissing his hand rapturously to the members who stood applauding him from the pit below. Vigna has made a big name for himself here in Vienna, through his conducting of these performances, and there have been heard many expressions of the wish that he might become permanently connected with the Royal Court Opera as director of the productions of Italian opera there.

Miss de Lys made a host of new admirers during her four appearances in Vienna. She will be a welcome guest always at the Court Opera, and it is to be hoped that the next time she comes the opportunity will be had to hear her in "Traviata" and "Tosca," two of her most successful rôles, and parts which are particularly suited to her interesting personality and her ripe ability. She goes from here to London by way of Frankfurt-am-Main and Ostend, and after finishing her season at Covent Garden will also be heard in Brussels at the Théâtre de la Monnaie.

On Sunday night "Elektra" was given

at the Opera, with Edith Walker, the American, in the title rôle; Anna Bahr-Mildenburg as *Clytemnestra* and Richard Strauss at the conductor's desk. The house was, of course, sold out, and the composer and artists were given an ovation. Miss Walker, formerly a prominent member of the Vienna Opera under Mahler's régime, when she sang contralto rôles, was hailed with much enthusiasm upon her return as a dramatic soprano.

The second Italian "Stagione," which was to have begun Thursday night at the Carl Theater, has been postponed until Saturday night, when "La Bohème" will provide the opening bill. The repertoire will include seventeen older operas and two novelties for Vienna—Franchetti's "Germania" and Catalini's "Wally." Léhar's successful operetta, "Gypsy Love," will be given during the interim at the Carl Theater, and will also be the opening production for the next season, which begins August 27.

Otto Nicolai is well remembered in Vienna as the founder of the Philharmonic Concerts, as well as the composer of "The Merry Wives of Windsor." The house in which he lived at the time of the arrangement of his first concerts in Vienna has been located at the corner of Kruger Strasse and Seilerstatte, and will receive a memorial tablet in honor of its former famous inhabitant.

The Vienna Conservatory, which has earned many new laurels for the excellent results achieved this year in all its departments, gave two excellent performances of opera at the Volksoper last week. The orchestra, chorus and principals were all members of the Conservatory, and Wilhelm Bopp, the Conservatory director, conducted. On June 13 Mozart's "Don Juan" was given, and on the 15th one scene from the same composer's "Titus," followed by a complete performance of Beethoven's "Fidelio."

The Volksoper has secured the rights to Jean Roug  's new opera, "Quo Vadis," which will have its Vienna premiere next fall.

Oscar Straus's popular operetta, "A Waltz Dream," was given for the 525th time last Saturday at the Carl Theater.

Franz Léhar has gone to Marienbad for the Summer. EDWIN HUGHES.

Ellen P. Hubbell has resigned as teacher of music in the public schools of Bristol, Conn., after serving in that capacity for nine years.

## UTAH WELCOMES A FAVORITE DAUGHTER

**Emma Lucy Gates, of Kaiser's  
Opera, Sings for Home Audi-  
ence in Salt Lake**

SALT LAKE CITY, June 30.—Never has a daughter of Utah received a more whole-souled welcome than that accorded Emma Lucy Gates last night in the Salt Lake Theater. Midsummer temperature and the fact of other celebrations in the city had no effect in keeping the admirers of the prima donna who has achieved fame in the Kaiser's Royal Opera in Berlin from paying her homage in the first concert she has given in Salt Lake in two years. There was a tremendous and a brilliant audience, the entire seating capacity having been pre-empted, with the result that many were obliged to stand. It must have been an inspiration for the singer to gaze upon such a gathering and to experience the warmth of its enthusiasm.

It was evident in Miss Gates's singing that her two years in Berlin had accomplished much for her. She had gained in poise, style and confidence, and her beautiful soprano had become more equalized in all registers, with a particular improvement noticeable in the lower tones. Her program was very popular, the fact that the several numbers selected were so familiar heightening the audience's pleasure.

The "Pearl of Brazil" aria was Miss Gates's first number, and the welcoming roar that greeted her as she appeared to sing it was followed by an even greater demonstration when she had finished. The flexibility of her remarkably well-controlled colorature was strikingly revealed in the trills and runs of this number, as it was also in the favorite old Polonaise from "Mignon," which she sang so bewitchingly that she had to give an additional number, the dainty "His Favorite Flower." Equally charming was Miss Gates's rendition of the old English ballad, "Shells of Ocean" and of MacDowell's "In the Wood."

The most interesting feature of the eve-

ning was the singing of the second act of "Martha," which, with such perennial favorites in it as "The Spinning Quartet," "The Good-Night Quartet" and "The Last Rose of Summer," could not fail to stir the greatest enthusiasm. After Miss Gates had sung the last rich, colorful note of "The Last Rose of Summer" the audience answered the wealth of tender expression she had lavished upon it by a wild outburst of applause, to which the singer had to bow acknowledgments again and again.

In the cast of "Martha," with Miss Gates, Fay Loose, mezzo-soprano, and Messrs. Pyper, as *Lionel*, and Ensign, as *Plunkett*, were prominent. Messrs. Flashman, flutist, and Brines, tenor, also assisted, and Sybelly Clayton was accompanist. The orchestra was Professor McClellan's, of whom Miss Gates was a pupil for three years. E. P. Kimball assisted the orchestra at the organ.

Miss Gates was allowed to appear in this one concert in America only by special concession of the Berlin Royal Opera, as her contract forbids her singing in public in this country.

### DUFRANNE IN PARIS

**Former Manhattan Singer Scored Big  
Success in "Salomé"**

PARIS, July 1.—An emphatic success was scored in the recent production of Strauss's "Salomé" in Paris, by Hector Dufranne, the excellent baritone, who assumed the rôle of *Jokanaan*. As by universal consent the Parisian critics acclaimed his impersonation as one of the noblest ever seen, and all of them exhaust their superlatives in the effort to do justice to the beauty of his voice and dignity of his acting. Gabriel Faur  , Alfred Bruneau, Adhe  me de Ch  vi  ne, Gaston Carraud and a number of other eminent musicians and composers united in the general chorus of praise. Mr. Dufranne's splendid declamation carried every word of the text to his hearers despite the overwhelming odds set by the heavy orchestration.

Mr. Dufranne was also honored recently by an invitation to sing before President Falli  res at the Elys  e Palace.

Mme. Charles Cahier, the American contralto at the Vienna Court Opera, has been decorated with the Officer's Palm of the French Acad  mie in recognition of her services to French music in Austria and Germany.

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## ECHOES OF MUSIC ABROAD

**Maria Kousnietzoff Moves on London After Monopolizing a Mary Garden Rôle in Paris with Mary's Sanction—Now Comes the Bi-Harmonic Sonata!—Richard Strauss Gets a Memorial Tablet While Still Much Alive—Australia Outdoes Itself in Cordial Welcome to Teresa Carreño—The Story of a Paris Prima Donna and a Lampshade—English University Honors Woman Composer—Musical Etonians Celebrate**

SINCE completing her engagement at the Paris Opéra, where Mary Garden actually endorsed the way she "dressed" *Thais*, Maria Kousnietzoff, "the Russian Cavalieri," has taken up at Covent Garden the thread of her popularity last year, when London first became acquainted with her charm of personality and her vocal art. Her *reentrée* was made opposite to Riccardo Martin, in "Faust," with Edmund Burke as *Mephisto*. She is under contract to cut short her first American season as a member of the Chicago Opera Company in time to appear in André Messager's "Fortunio" in Nice before returning to the Paris Opéra for the months of March and April.

*Violetta's* infinite variety is preserved at Covent Garden by the simple process of assigning different singers to the rôle, regardless of personal monopolies. After Pauline Donalda had opened the season in this Verdi opera and Tetrassini had reappeared in it as soon as she had cleared her throat of the London fogs, Melba resumed the part last week. The stationary *Germonis*, father and son, otherwise Mario Sammarco and John McCormack, must be amazed at the changes they see from week to week in the warbling cause of all their woe.

London seems to have taken very seriously the revival of "Lakmé," after twenty-five years, for Luisa Tetrazzini's sake. As at the Manhattan, John McCormack was *Gerald* and Armand Crabbé his friend. To accommodate afternoon overagers a series of "Barber of Seville" Thursday matinees has been instituted this month.

Thomas Beecham's Mozart Festival completely overshadowed the "Lakmé" revival in importance and determined the Mozart position in future Beecham répertoires. In "Il Seraglio" Maggie Teyte won her spurs as a Mozart singer, and again proved worthy in "The Marriage of Figaro," while Ruth Vincent justified the impresario's confidence in her in "Cosi fan tutte." In the forthcoming first production in England of Richard Strauss's "Feuersoth" an English translation will be used for the first time anywhere. While the *Kunrad*, Marc Oster is a German, the remainder of the cast, from Maude Fay down, is made up almost without exception of Americans and English singers.

BEHOLD the latest development in modern art—a bi-harmonic sonata! From Clermont-Ferrand comes the report that one Félix Artance has composed a work for piano which, his friends confidently predict, is going to set the whole music world by the ears. It is a sonata in the

first two movements of which each hand plays a different tonality. Hence the term, "sonate bi-harmonique."

THE honors formerly reserved for the illustrious dead are being appropriated more and more by impatient friends for



ALFRED GIRAUDET AND ONE OF HIS PARIS CLASSES

Alfred Giraudet, the well-known French singing-teacher, is here shown with one of his Paris Conservatoire classes. Five of the pupils in this group were engaged for the Paris Opéra at the same time, and since then they have been heard in New York at either the Metropolitan or the Manhattan Opera House. They are: 1, Mlle. Hatto, of the Paris Opéra; 2, Berthe Soyer, who was at the Manhattan and was a member of Tetrazzini's concert company last season; 3, Jean Huberdeau, who came last Fall from the Opéra Comique to the Manhattan, where he created *Orestes* in "Elektra"; 4, Mlle. Bartel, and 5, M. Riddez.

the illustrious living. While still in the high noon of his life Richard Strauss can point to a memorial tablet on the house in Munich in which he was born, Altheimer-ack 2, as a concrete expression of the homage of admirers. The unveiling took place on the composer's birthday last month. The tablet, which was designed by Karl Koller, is described as a simple but tasteful piece of work, representing a boy blowing a French horn while a girl sings to it. Between the two figures is this inscription: "Hier wurde Richard Strauss am 11 Juni, 1864, geboren."

HERE is a prima donna story that did not emanate from any "publicity bureau." It comes from the French capital via a London newspaper's correspondent in that city, but it has lost none of its local coloring in transit.

"Wearing on her head a charming inverted bowl, clustered 'round with trails of pink daisies, a well-known singer called on a Paris editor. Peering under its brim, he cried: 'What an adorable hat! Beneath it you look like a bright star under a lampshade!' 'I shall not forget the compliment,' said the lady. The next day a large parcel arrived, with her card, for the editor, and he found it to contain the hat mounted as a lampshade. The adorable hat, with its garlands of pink daisies, now shades the

light of the editor's electric lamp on his study table."

The mere fact that the paragraph is not peppered with the singer's name, but is, on the contrary, absolutely guiltless of identification, is proof positive that the story did not originate in the resourceful imagination of a press agent—and yet it is the one occasion when we really should be interested to know who the lady is who thus conceals her light under a lampshade.

FROM far-away Australia reverberate the echoes of the whirlwinds of applause and "bravas!" that are making of Teresa Carreño's second tour of that country, after an interval of three years, the most extraordinary series of pianistic triumphs in its history.

"Such a unanimously enthusiastic demonstration is rarely heard, and brought tears to the eyes of the player, who admitted that she was quite astonished by it," notes the *Sydney Morning Herald*, before entering upon a detailed inventory of the Venezuelan artist's pianistic assets and em-

phases "the peculiar 'sting' of the Carreño staccato, the intense sparkle of her shake and the magic charm of her caressing touch in light arpeggio passages," as well as her "amazing brilliance"; while the *Daily Telegraph*, of the same city, adds that "the listener forgot the commanding technic in the contemplation of the enchanting tone-picture itself."

UNIVERSITY recognition is now in store for Ethel Smyth as an offset to the lack of interest shown by the public in this persevering Englishwoman's work. "The fact that the University of Durham has decided to confer the degree of Mus. Doc., *honoris causa*, upon Ethel Smyth need surprise no one," observes the *London Daily Telegraph*. "For Durham has long been the van of progress in matters academically musical, and it reflects great credit upon the authorities that they have taken cognizance of one whom it is no exaggeration to describe as the most eminent female composer in musical history."

"Long before Miss Smyth's name was in the least familiar to her own British musical public it was known in that severely critical center, Leipzig, where some twenty-five years ago a violin sonata from her pen met with a good reception in the Chamber Music Hall of the new Gewandhaus. Professor Brodsky—now director of the Manchester Royal College of Music, then leader of the quartet in Leipzig that bore his name—being the violinist. As the composer of 'The Wreckers,' 'Der Wald,' 'Fantasio'—to say nothing of the songs, quartet and other music—Miss Smyth honors Durham no less than Durham honors Miss Smyth in this matter of the musical degree—the first of its kind, if we are not in error, to be conferred without examination by an English university upon an English woman."

This composer is known to the New York public only through her first opera, "Der Wald," which Heinrich Conried, following the example of the Berlin Royal Opera, produced at the Metropolitan. "Strandrecht," or "The Wreckers," sung in concert form in London a year ago, was finally introduced to the English public in its original form by Thomas Beecham last Winter, three years after its *première* at the Leipzig Municipal Theater, thrown open to it at Arthur Nikisch's instigation.

BOSTON'S Opera House will be Giovanni Zenatello's headquarters for only a part of the coming season, apparently, unless the former Manhattan tenor can arrange to fill his engagements in Europe by substituting talking-machine records for his rôles. Both the Royal Opera in Madrid and the San Carlo in Naples have announced him as a star attraction of their respective seasons. The Neapolitan powers have engaged Titta Ruffo, Riccardo Stracciari, Adelina Agostinelli, of Manhattan experience, and Ester Mazzoleni, who sang at La Scala last Winter, and have decided to produce "Siegfried," "Boris Godounoff" and Giordano's "Mese Mariano" before securing a conductor to succeed Cléofonte Campanini. Zenatello will be heard in his favorite "Otello."

As Maria Gay's fellow-guest at King Alfonso's Royal Opera, Zenatello will bandy top notes with Giuseppe Anselmi, Charles Rousselière, young Rinaldo Grassi and "the great Marconi," to quote the announcement. This "great Marconi" sings the early Verdi and Donizetti operas, and appears to be a favorite in Spain. Director Gino Marinuzzi plans to produce "Tristan und

[Continued on page 18.]

## PHILLIPPE COUDERT

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# GEORGE BAKLANOFF

## THE RUSSIAN BARITONE

who made such a sensational success as one of the leading members of the Boston Opera Company last season has been repeating his successes at Covent Garden, London. His debut in "Rigoletto" was a triumph rarely if ever equalled. The public and the press were unanimous in their compliments to Baklanoff upon the fact that he gave the character its full histrionic weight and also upon the strength of his interpretation from the vocal standpoint.

Baklanoff was not less successful as Scarpia in "La Tosca." It was his first representation of the part in England, and it proved one of the sensations of the London opera season. "A highly successful combination of the singer and the actor," the opinion of the "Morning Post" critic, which expressed adequately the unanimous verdict of the public and critics.

Baklanoff will return to Boston next season and will appear in the rôles in which he achieved success last season and also in new parts during the 20 weeks' season, beginning in November, 1910.

### GEORGE BAKLANOFF IN "RIGOLETTO"

As Viewed by the London Press

"M. George Baklanoff, a Russian artist not yet thirty years of age, made his first appearance in England on Saturday at the Royal Opera, when he undertook the part of the Jester in Verdi's 'Rigoletto.' It was a remarkable impersonation. The representations given of late years have all of them had great merit, but their strength has been on the vocal side; dramatically they have been sketchy. M. Baklanoff gives the character its full histrionic weight. He lifts it out of the ruck of the 'Old Italian Opera' to the level of a drama of the highest order. He indicated the satirical wit of the paid jester in disregarding the warnings of Monterone, but depicted, as rarely as it has been depicted before, the instinctive conviction that the curse pronounced upon him would have an effect, and showed when Gilda was taken from the house that his worst fears were realized. The scene in which he, the scoffer, was compelled to ask for the pity of the members of the Duke's court, in despair at the loss of his daughter, was immensely powerful in its pathos, and the reunion of father and daughter, the heart-broken grief and quivering lip of the one, and the all too ready tears of the other, made the scene deeply moving. It is almost a question whether the audience was not taken somewhat aback by the intensity of M. Baklanoff's acting—so unusual and so unexpected, but he won the fullest approval for his singing, which, like his acting, was different from that so far accepted. His voice has an extraordinary range of tone, and is singularly pure and expressive and flexible. His work, moreover, has the precious note of individuality, and though it may lead him to do things that experience will modify, it is clear that in M. Baklanoff there is found an artist of great natural gifts, equally expressed through his voice and bearing—the ability to achieve greatness."—*Morning Post*.

"The performance of 'Rigoletto' at Covent Garden on Saturday night was marked by the appearance of a new baritone in the name part. Signor Baklanoff, whose debut has been twice postponed, is certainly an artist of exceptional abilities. That Signor Baklanoff is a rare artist in the wide sense, with a vivid imagination and decided personality, was apparent from the outset."—*Daily Standard*.

"The Russian baritone, M. Baklanoff, who made his debut as Rigoletto at Covent Garden on Saturday evening, is unquestionably a very gifted artist. He has a voice of excellent quality, although not very powerful in its upper range, but he is able to obtain a remarkable variety of tone coloring, which makes his voice very telling dramatically. M. Baklanoff, too, is very convincing on the stage, and the dramatic intensity and pathos of his singing was wonderfully heightened by his extremely clever acting. His picture of despair and rage, in the scene in the Duke's palace, was very finely drawn, and called forth much enthusiasm at the close of the curtain. M. Baklanoff is to appear again next Wednesday as Scarpia, in 'Tosca,' a rôle which should be well suited to his gifts."—*Daily Chronicle*.

"Saturday evening's performance of 'Rigoletto' at Covent Garden introduced to London a new baritone, in the person of M. Baklanoff, who has been winning great successes on the Continent, successes which he seems more than likely to repeat here. That he has a great natural aptitude for the stage was very evident, for both his acting and his singing were full of real dramatic force. His voice is of fine quality and of considerable power. He should certainly prove a very valuable addition to the Covent Garden forces."—*The Globe*.

"Singers who have a naturally dramatic way of singing are rare. M. Baklanoff, the Russian baritone, who made his debut as Rigoletto on Saturday evening, is one of them. His voice has always a dramatic coloring in its tone, and he uses it with wonderful variety of effect. This, together with his fine acting, made his performance a very fine one, in its mixture of pathos, despair, and hatred which fill the soul of the poor jester of Verdi's opera. From a purely technical point of view, too, M. Baklanoff's singing was exquisite in its finish, and in the use of a beautiful mezzo-voice. He is an artist who will be welcome at Covent Garden, and his appearance on Wednesday as Scarpia in 'Tosca' should be very interesting."—*Evening News*.

"'Rigoletto' is associated with some of the most renowned names on the operatic stage. On Saturday night, at Covent Garden, one was called upon to add a new name to the list in the person of M. Baklanoff. Whether the newcomer will be best remembered at the end of his first season in London by his Rigoletto may be doubtful, but that he will make a lasting impression before he leaves is certain. He has a fine voice, a keen sense of the drama, and a commanding personality."—*Evening Standard*.

"A good impression was made last night by the Russian baritone, M. Baklanoff, who, in the part of Rigoletto, made his first appearance here. He seems an experienced artist and is an admirable singer. Style and finish were marked qualities in his delivery, though it was, with occasion, eminently dramatic—even to realism."—*Sunday Times*.

"'Rigoletto' was given at Covent Garden on Saturday evening yet once again, with a new Russian baritone in the part of the jester. M. Baklanoff came off with flying colors. His voice is first-rate, and he acts with a good deal of dramatic force."—*Daily Graphic*.

"Much curiosity was shown as to what kind of Rigoletto M. Baklanoff would be. He came with a great reputation from Moscow. Nervousness probably accounts for a certain hesitancy in the earlier part of the opera, but later on he showed that he had a beautiful voice and artistic methods. Covent Garden seems quite unable to go wrong this season. Its choice of new artists has never been more successful."—*Daily Mail*.

"Saturday's performance of 'Rigoletto' differed only in one feature from that which an earlier stage of the present season brought us. In other words, the chief interest of the occasion centred in the appearance in the title rôle of Mr. George Baklanoff, an artist whose acquaintance Covent Garden then made for the first time. The Russian baritone

came to his task well equipped in more respects than one. His fine voice boasts power and resonance in ample measure, especially in the middle register, and he sang on Saturday with no lack of confidence, vigour and resource. Dramatic passages abound in the music assigned to Rigoletto, and of his opportunities in this direction the singer made capital use."—*Daily Telegraph*.

"The debut of M. Baklanoff, the Russian baritone, at Covent Garden, on Saturday, had been looked forward to with considerable interest, for a great reputation preceded him. This is not always an unmixed advantage to an artist, but



George Baklanoff.

M. Baklanoff made a very good impression as Rigoletto. His idea of the part is in many ways different from the purely Italian impersonations to which we have become accustomed. His performance, as a whole, was extremely vigorous and not wanting in picturesque detail, especially in the great scene with the Courtiers. He has a powerful, resonant voice, which is well controlled, and his enunciation is clear."—*Morning Leader*.

"Last night 'Rigoletto' was repeated, when an excellent baritone, Signor Baklanoff, made his first appearance as the Jester. The newcomer has a fine voice and a splendid stage routine, and should prove a valuable acquisition to the personnel at Covent Garden. He will appear as Scarpia in 'La Tosca' on Wednesday evening."—*Observer*.

"Covent Garden has been singularly successful with its new artists this season, and M. Baklanoff, the Russian lawyer and baritone, who appeared on Saturday as Rigoletto, is quite a notable addition to the list. He is yet young—he is under thirty—but he already has a distinct artistic physiognomy of his own. His embodiment of the familiar character—called 'The ill-fated Jester' by reckless seekers after far-fetched originality—has distinct individuality; he is younger and a stronger, less servile nature than usual, and suggests a good nature warped rather than one inherently bad. M. Baklanoff has a fine resonant voice, which is well controlled, and he sings with depth and feeling."—*Star*.

"The performance last night of Verdi's 'Rigoletto' was made specially distinctive by the first appearance at Covent Garden of the Russian baritone, Mr. Baklanoff, who sustained the name part. The Continental and American Press has written glowingly of Mr. Baklanoff's abilities, and, judging by his impersonation of the jester last night, the eulogistic criticisms are well deserved. Mr. Baklanoff is exceptionally gifted. He has a good stage presence, a voice of beautiful quality and capable of remarkable variety of tone colour, and he evidently possesses the liveliest dramatic intuition. His reading of Rigoletto while following tradition, also possessed individuality that imparted considerable freshness to the character. This was particularly noticeable in the great scene in the Duke's Palace, the agony of mind of the jester being portrayed in manner that deepened its inherent pathos."—*Referee*, June 12th.

### GEORGE BAKLANOFF IN "LA TOSCA"

As Viewed by the London Press

"One of the best performances of Puccini's 'La Tosca' seen in this country was given last night at the Royal Opera, Covent Garden. The work occupies a somewhat unusual position in company with the same composer's 'Madama Butterfly,' by reason of the fact that it is an adaptation of a play that has already won approval on its purely dramatic merits. Rarely has the dramatic character of 'La Tosca' been so well represented in its musical version as last night. The music, it is true, augments the tragedy and intensity of the story, but there is still something demanded on the histrionic side from the characters. In the case of Signor Baklanoff, who appeared as Scarpia for the first time in

this country, the dual demands were met to the full. No more vivid picture of the character has been seen on the operatic stage in London. It was a highly successful combination of the singer and the actor, but of such a kind that brought the real import of the unscrupulous Scarpia into a degree of relief rarely shown. The practical Dictator of Rome, with his brutal methods and unholy desires, was shown in all actuality by this clever Russian artist with unsparing detail, and with extraordinary fullness. He suggested as few have suggested the refined cruelty of the man, his superficial polish, and his underlying inhumanity. Vocally, Signor Baklanoff achieved much of his well-graded tone, and he showed that he realized completely how far it is the place and power of the voice to express feeling. All the sense of climax so necessary to effective acting was shown, and it was accompanied by vocalization of equal effect. The scene of La Tosca's surrender to his cruel demands was worked up to such a pitch that it held the audience, and it enabled the music, so finely dramatic and so freely descriptive, to make its fullest effect."—*Morning Post*.

"The Russian baritone, Signor Baklanoff, who appeared here for the first time on Saturday, played 'Scarpia' last night at a repetition of 'La Tosca.' His commanding figure, powerful voice, and dramatic instinct enabled him to give a vivid character sketch of the villain in Puccini's emotional melodrama. As a psychological study, Signor Baklanoff's Scarpia was convincing, because he did not present merely the material and brutal side of a character whose cruelty was all the greater because of its refinement and subtlety of a cunning nature that *per fas et nefas* gains its ends. In all the great moments, but especially in the scene of the second act, where the atmosphere is charged with emotion, Signor Baklanoff's fine, rich voice and dramatic singing were most effective. His acting, too, was all the more striking because the realism of the situation was not over-accentuated, and the malign and crafty nature of the chief of police was cleverly suggested."—*Standard*.

"Last night's repetition of 'La Tosca' brought forward M. Baklanoff as Scarpia. An audience which is well acquainted with the readings presented by other Scarpia's could not be expected to refrain from making comparisons—which, happily, were to the newcomer's advantage. M. Baklanoff's impersonation suggests all the best qualities with which other distinguished baritones are wont to invest the part. To a fine, expressive voice he adds the touches to which we are already accustomed, while in the second act he positively thrilled everyone with the intensity of his singing and acting, besides cutting a most commanding figure. In fact, he gained a complete success in a rôle which might have been written for him."—*Morning Advertiser*.

"The new Russian baritone, M. Baklanoff, appeared as Scarpia with very great success. He has the distinguished presence which is so necessary for the part, and his sinister expression is not overdone. His singing is as admirable as his acting, and at the climax of the second act he rose to a great height."—*Times*.

"A fine, full-blooded performance of 'La Tosca' was much appreciated last evening by an audience which, to judge from the enthusiasm at the end of the lurid second act, evidently enjoyed supping full of horrors. There was an important change in the cast from the previous representation of Puccini's opera, for the part of the villainous Scarpia fell last night to Mr. Baklanoff, the young Russian baritone, who made his debut on Saturday as Rigoletto. We have seen Scarpia more melodramatic—not to say diabolical—than that of Mr. Baklanoff. But if he was inclined at moments to underact rather than to overact, nobody will reckon it a blemish, seeing that the horrors of Sardou's drama are scarcely of a kind that call for any over-accentuation. And, as a matter of fact, the newcomer played with a quiet strength and a consistency that were very telling in their way. He showed a ready command of suggestive facial expression, his bearing was always easy and natural, and one must not forget to add that he used his fine voice with no little skill and effect."—*Daily Telegraph*.

"The famous Russian baritone, M. Baklanoff, who made his debut at Covent Garden last week, appeared last night as Scarpia in 'Tosca,' and again gave a fine performance. M. Baklanoff has a voice which lends itself to a great variety of dramatic expression, and he sings always with beautiful finish. If anything, his methods were, perhaps, a trifle too polished, although, on the other hand, there is certainly something to be said, for representing Scarpia as a gentleman first, and a villain afterward. Anyway, M. Baklanoff made a picturesque figure on the stage, and with a few more sinister touches his would be an ideal interpretation of the rôle."—*Daily Chronicle*.

"Puccini's 'La Tosca' was repeated last night at Covent Garden with a new Scarpia in the person of M. Baklanoff, the Russian baritone, who recently made such a success as Rigoletto. As Scarpia his fine presence and well-modulated voice were greatly effective, and he well deserved the many recalls he gained at the close of the second act."—*Daily Mail*.

"The chief feature of the performance at Covent Garden last night, when 'La Tosca' was repeated, was the Scarpia of M. Baklanoff, the new Russian baritone. Opinions differ as to the right view to take of the character which dominates Puccini's melodrama. He is either a bully whose ways are brutal and whose manners are rough, or he is a Machiavellian type, whose cruelty is all the greater because of its craft and subtlety. M. Baklanoff fully realized that the art of the fencer, with his delicate carte and tierce, is on a much higher plane than one who adopts mere bludgeon warfare. For this reason his impersonation was all the more convincing, because of its finesse and subtlety. The brutal side of the sensual nature was not over-accentuated and there was throughout the suggestion of the cunning and psychic force which criminals of the Scarpia type possess. M. Baklanoff is as fine a singer as he is an actor. He employed his rich, powerful voice with admirable effect in all the dramatic moments."—*Evening Standard*.

"Last night's performance of 'La Tosca' at Covent Garden was interesting because of the appearance of M. Baklanoff as Scarpia, and there can be no doubt that he fully established his claim to be regarded as the most promising baritone heard for some time. He has the priceless gift of impressing an audience with the feeling that his ideas of the character he is playing, of the music, and of the way to sing it are his own, and such an impression is rarely wrong. The Scarpia of M. Baklanoff is an imposing gentleman of over six feet in height, with a courtly bearing and a polish of manner which does not desert him even when he is most detestable in his rage or his passion for La Tosca. He has some striking pieces of business which are original, and one of the best is the way in which he rubs his hands with evil glee when he has arranged everything for Cavaradossi's execution."—*Star*.



## BERLIN SOCIETY APPLAUDS MALKIN

Russian 'Cellist and His Brother Guests of Honor at Dinner and Musicales—Success of a Vernon Spencer Pupil—Week of Festivals and Concerts

BERLIN, June 23.—Joseph Malkin, the Russian 'cellist, who, with his brother, Manfred Malkin, the pianist, is to tour America next year, was the guest of honor at a recent dinner given by Prince Vladimir Sladogorsky. In connection with the dinner a musicale was arranged at which the numerous guests, the majority of whom were of the city's highest aristocracy, admired Joseph Malkin's rare genius. His beautiful, voluptuous and sonorous singing tone, his wonderful technic and his poetic rendition have aroused enthusiasm wherever he has played, so that it was but natural for his distinguished audience to give him an ovation at the conclusion of the musicale. Manfred Malkin was also warmly applauded for his exquisite rendition of several piano solos.

Vernon Spencer, the piano pedagog, has decided to remain in Berlin during the Summer. This decision is in great part due to the fact that a number of American teachers are coming to Berlin to work with him until about August 1. As the Summer months represent the only time available to American teachers, Mr. Spencer has agreed to forfeit his own vacation.

Anny van Velthuysen, one of Mr. Spencer's most brilliant and talented pupils, of whose present unique tour through Java and the Dutch East Indies, as well as British India, *MUSICAL AMERICA* made mention a few weeks ago, recently gave her farewell concert in The Hague, Holland. The critics were unanimous in their praise of this exceptional pianist and composer, and several of them mentioned in an enthusiastic manner the remarkable progress she had made under Vernon Spencer, to whom she had been sent by the Dutch Government.

"Mlle. van Velthuysen," says De Hofstaad, "has splendid talent and a strong and profound personality. . . . Her playing is poetry itself and full of pure womanliness, without, however, bearing a trace of effeminacy."

"Mlle. Anny van Velthuysen, who left The Hague Conservatory with a medal and the Nicolet prize for composition, and who has since then studied with Vernon Spencer, gave evidence," says another critic, "of many-sided talents. She is the fortunate possessor of a very individual ability; she has a technic already splendidly developed, and a spirit full of temperament."

Still another writer refers to the "musical depth" displayed in Mlle. van Velthuysen's playing, which "penetrated into the innermost recesses of the works."

### Fulda's "Talisman" as Opera

Ludwig Fulda's fairy play, "Der Talisman," is being set to music by the Irish woman composer, Mrs. Adele Madison, now living in Berlin. With the exception of a few cuts sanctioned by the author, Mrs. Madison has closely adhered to the text of the play.

The second and third days of the eighty-sixth Niederreinsches Musikfest at Cologne, under the conductorship of Steim-

bach, proved a brilliant success. This success, however, was in greater part due to the excellent work of the soloists rather than to the selection of the program, which represented nothing out of the ordinary. Nevertheless, the "Hochzeitslied" of Max Schillings, conducted by the composer himself, was a new composition, excellent in construction, of graceful chorus effect and

works must be looked upon as detrimental to the general impression which should be sought. Nevertheless, there is much to approve in such a serious, well-meant and admirably carried out undertaking, which indeed offers a valuable opportunity to many lovers of music, who rarely or never attend a complete production of a Wagner drama. The anniversary concert under the conductorship of Dr. Karl Muck proved a success in every sense of the term. Frau Rüsche-Endorf, of the Royal Opera of Hanover, and Herr Plaschke, of the Dresden Royal Opera, were soloists deserving of the highest praise.

### Chamber Music Concerts

On the same evening a chamber music



JOSEPH AND MANFRED MALKIN, IN BERLIN.

conspicuous by an elaborate and most striking orchestration. Singularly enough, Bruckner's "Te Deum," which created a magnificent effect, was also new for Cologne. Bach's "Magnificat" created a deep and enchanting effect, the solo numbers being expressively sung by Mesdames Engel and Hinken-Calmhley and Messrs. Senius and Denys. Virtuosity was represented by Backhaus and Kreisler, the former playing Schumann's and the latter Mendelssohn's concerto, for which both received stormy applause. Homage was paid to the conductor's favorite composer, Johannes Brahms, by the performance of the "Schicksallied" and the Second Symphony. The festival was not well attended on the first two days, but on the last day the house was sold out and Steinbach was rewarded with increasing applause.

The Wagner Society of Berlin-Potsdam celebrated its twenty-fifth anniversary with a concert in the Philharmonie. The original purpose of the association was to propagate the works of the Bayreuth master. To-day, when the knowledge of Wagner and his works is considered to be an understood requirement for any person devoted to or even interested in the art of music, such a task seems superfluous. Viewed from this standpoint, the custom—formerly fitting enough—of extracting single numbers from the scenic and tonal frame of the

concert for wind instruments was the event in the Beethoven Saal. Gustav Bumbke, the concert-giver, was assisted by the singer, Frau Kuhl-Dahlmann. Herr Bumbke has made it an object to cultivate chamber music for wind instruments—a praiseworthy undertaking in which he has been most successful.

In the Theatersaal of the "Königliche Hochschule für Musik" the Wietrowetz Quartet gave a most successful chamber music concert. The precision and tonal beauty displayed by this quartet place it in the foremost ranks of like organizations in the musical world.

At the concert of the young violinist, Daniel Melsa, in the Blüthner Saal, the violin concerto of Friedrich Gernsheim was brought out, with the composer conducting the Blüthner Orchestra. This composition, which contains many features of beauty and is full of expression, really deserves to be played more frequently.

In the Bechstein Saal, on the same evening, a concert was given for the benefit of the Schweizerinnen-Heim. May Harrison, violinist, played several very effective pieces in a highly artistic manner. Tilia Hall sang as tastefully as ever, and Rudolf Ganz, the pianist, as also Dr. Fery Lulek, the baritone, helped to make the concert a success.

Howard Wells, piano pedagog and expounder of the Leschetizky method, has re-

turned from Leschetizky's Vienna home, where he took a number of pupils to present them to the master. Mr. Wells has changed his residence, and is now living at Berchtesgaderens 24, Berlin.

According to information received from Professor Xaver and Professor Philipp Scharwenka, the reason for Xaver Scharwenka's intended resignation from the Klindworth-Scharwenka Conservatory was that he had believed that his many concert engagements during the coming season would interfere with his work as teacher at the conservatory. With his usual conscientiousness, he had preferred to resign rather than not to be able to fulfil his obligations at the conservatory with accustomed thoroughness. However, as has already been announced, a solution of the difficulty was found at a conference of the Board of Directors of the Conservatory, and it was made possible for Professor Scharwenka to meet his concert obligations without interfering with his extensive pedagogical duties at the conservatory. Hence his resignation was withdrawn.

Baptist Hoffmann, the baritone, who recently retired from the ensemble of the Berlin Royal Opera, is suffering from an attack of bronchitis, which made it necessary for him to cancel his engagement at Richard Strauss week in Munich.

O. P. JACOB.

## METROPOLITAN RECORD RECEIPTS IN PARIS

An Average of \$10,417 Taken in at Each of Seventeen Performances—\$13,092 at an "Aida" Performance

Official figures showing the receipts for the season of seventeen performances in Paris by the Metropolitan Opera Company in May and June reached New York last week. For the entire season the Paris representative of the company, Gabriel Astruc, reports that 884,464 francs, or \$176,893, was taken in, an average of 52,084 francs (\$10,417) at each performance. This average is about equal to a successful night at the Metropolitan, of which the seating capacity is considerably greater. Higher prices were charged at the Châtelet, where the Metropolitan company appeared in Paris, than are the rule in New York.

In addition to the receipts as given above, 183,620 francs was taken in for the special gala performance, and, if this is added to the other receipts, the total reaches 1,068,084 francs (\$213,617), which, it is said, breaks all records ever attained by any theatrical enterprise, either in Europe or America for a similar space of time. The detailed receipts were as follows:

May 21, "Aida," \$12,641; May 23, "Cavalleria" and "Pagliacci," \$10,407; May 25, "Otello," \$9,650; May 27, "Cavalleria" and "Pagliacci," \$12,861; May 30, "Otello," \$9,004; June 1, "Aida," \$13,092; June 3, "Falstaff," \$10,060; June 6, "Falstaff," \$7,079; June 9, "Manon Lescaut," \$12,278; June 10, "Otello," \$10,900; June 13, "Manon Lescaut," \$12,566; June 15, "Falstaff," \$6,587; June 17, "Manon Lescaut," \$12,655; June 20, "Aida," \$6,402; June 22, "Cavalleria" and "Pagliacci," \$12,867; June 23, "Manon Lescaut," \$8,525; June 25, "Manon Lescaut," \$9,307.

Aline van Barentzen, the Boston wonder-child, has won new successes in Nancy.

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**SIBYL SAMMIS MACDERMID'S CAREER**

CHICAGO, July 11.—Sibyl Sammis MacDermid is one of the popular and prominent personalities of music in the West. She was born at Polo, Ill., but her family emigrated when she was a baby to a ranch near Pierre, N. D., where her girlhood days were spent in the open.

Sibyl Sammis early began to manifest the strong traits that made her admired as a dashing and fearless horsewoman, one who loved the open and had independent characteristics that subsequently became subordinated through artistic association. Finding that she had a voice, she came to Chicago and studied, and after a year of work launched out in the concert field. For several seasons she was the star of one of the most notable organizations in the country.

It is said that she has sung in every city of importance in this country. With finances thus acquired she immediately pro-

ceeded to Paris, where she pursued her studies with a noted educator. Returning, she resumed her concert work, and the following season studied in New York. A second time she visited Europe and studied in London, achieving no small distinction in orchestral and chamber concerts in the English capital. Returning to New York, she was engaged on short notice to fill the place of a distinguished soprano as soloist for the Metropolitan Orchestra in the Madison Square Garden. She pleased so much that she was retained for the remainder of the engagement. She has appeared as soloist with some of the best vocal organizations in the country, notably with the Chicago Anollo Musical Club, the Mendelssohn Club and other leading organizations in this and other large cities. She but recently returned from a concert tournee in the East.  
C. E. N.

**DAVID BISPHAM'S PLEA FOR OPERA IN ENGLISH**

DAVID BISPHAM'S plea for opera in English, in the last issue of the *Century Magazine*, has created widespread comment. Is it right or sensible, Mr. Bispham asks, that every language but our own should be used?

The Italians in the gallery want to know what their idol on the stage is singing about and the German declines to go to hear what he cannot understand. Why should not we? I should be willing to wager that, should Miss Farrar and Signori Caruso and Scotti agree to sing a scene of "Madama Butterfly" in Japanese, not a person in the audience would know the difference between it and Italian—except, of course, such Japanese and Italians as might be present. The fact is that so-called "grand opera" is the fashion, and, as with many fashions, there is little sense in some phases of it. America is opera-mad, and anything that is good is patronized even if it be not understood.

I lately gave to the powers that be at the Metropolitan Opera House and the New Theater certain suggestions for the formation of a company to perform a wide and

interesting repertoire of opera in English with its home in New York, where local choruses and orchestras might support a series of artists sent from the central body in New York. One of my suggestions was that the scheme of the New Theater to give operatic performances twice a week in foreign languages should be so modified that all its operatic productions, as well as the dramas played in it, should be given in English. I suggested that that theater should become the home of the opera company, and by drawing a clear line of demarcation between itself and other existing houses, should call attention to the fact that it was to stand for our own language.

Another renaissance is upon us, and in its forefront must stand the theater and the opera. Let us hope that out of this land will come an inquiry into all the really good that has gone before in literature, painting and music, and a recrudescence of interest in our own language and our own art. Prophets and poets have not spoken in vain, for the era which they have foretold is at hand.

**A REHEARSAL OF BACH MUSIC IN SWITZERLAND**

A public rehearsal of Bach's Passion music in the cathedral at Berne, Switzerland, is interestingly reported by a correspondent of the *Hartford Courant*:

"We visited a number of cathedrals, where it was our good fortune to listen to some kind of music, but, our stay being very short in Berne, we anticipated difficulty in hearing the large organ there. However, after paying half a franc, we were admitted. A large temporary staging had been built to accommodate a chorus of 300 and orchestra of fifty-five or sixty. The orchestra was arranged about the same as our Philharmonics, but the concertmaster stood when they played. Possibly the organ had something to do with this arrangement. A mirror about three by four feet reflected the baton to the organist, who played only the forte passages. A piano was used to accompany the soloists in recitative, because the organ was so far away from them. We were told that they were local singers, and they did excellent work—the two long arias for alto and sopranos being notably good, but the conductor had to struggle with his orchestra to get it to the tempo and finish he desired. Either he

had not as much patience or the players were not as well trained, for he stamped his foot very decidedly and 'said things' which in time seemed to have the desired effect. There were two second violins, three first and one 'cello played by women.

"The acoustic properties of the cathedral seemed excellent and the organ excelled in quality, if anything, the large ones in Connecticut. But of that one could judge only partially, as the registration was not much varied in the Bach work as we listened to it. It would be difficult to fill so large an edifice to listen to Bach music, I fancy, in Connecticut. The singers 'grow up' to it here on the Continent. In Cologne we heard 1,400 girls singing chorals, preparing for a feast day. I was so excited over the singing that I did not notice they were all girls until the guard said, 'The boys come to-morrow to practice.'

"In Berne we told one of the singers that we had attended the Bach Festivals in Montclair, N. J., conducted by Hertz, a Metropolitan Opera conductor, and she was greatly interested, saying she had thought we had only Bach's instrumental music in America."

ances in opera there last Summer, is one of the leading singers. L. J. K. F.

**Siegfried Wagner's "Der Kobold" Hissed in Berlin**

BERLIN, July 7.—Enemies of Siegfried Wagner figured in a disgraceful demonstration when his opera, "Der Kobold," was produced last night at Kroll's Theater. Near the close of the second act they halted the performance by concerted whistling and hissing. "Der Kobold" was originally produced in 1905 in Hamburg, but this was its first performance in Berlin.

Marguerite Sylva expects to sing *Salomé* in Chicago next Winter, besides *Madama Butterfly*, *Manon*, *Aida*, *Charlotte* in "Werther," *Nedda*, *Santuzza*, *Marguerite*, *Isca*, and, of course, *Carmen*.

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# AMERICAN VIOLINIST TO TOUR

**Leah Kohler, Who Had Great Success Abroad, to Concertize in Her Own Country**

Leah Kohler, the young American violinist, who has had successful tours abroad, announces an American tour for next season, under the exclusive management of Walter R. Anderson, the New York manager.

Miss Kohler, who has spent six years in Prague under the personal instruction of Sevcik, has just returned from an extensive tour of Germany, Austria and Bohemia. Though she had offers of further European tours, she has preferred to spend the coming year in America. As befits her instruction, Miss Kohler is the possessor of



LEAH KOHLER,

**Violinist, Who Will Make Extensive American Tour**

a remarkable technic that enables her to play the most difficult works with ease. Subsequent study has also given her that rare thing among women violinists, a large tone, which at the same time is of a warm and sympathetic quality.

Her appearances abroad included concerts in most of the large musical centers, and the press criticisms were enthusiastic in their commendation of her art.

# DAYTON SINGERS IN NEW ORGANIZATION

**Choral Society Just Formed Expected to Accomplish Much Next Season**

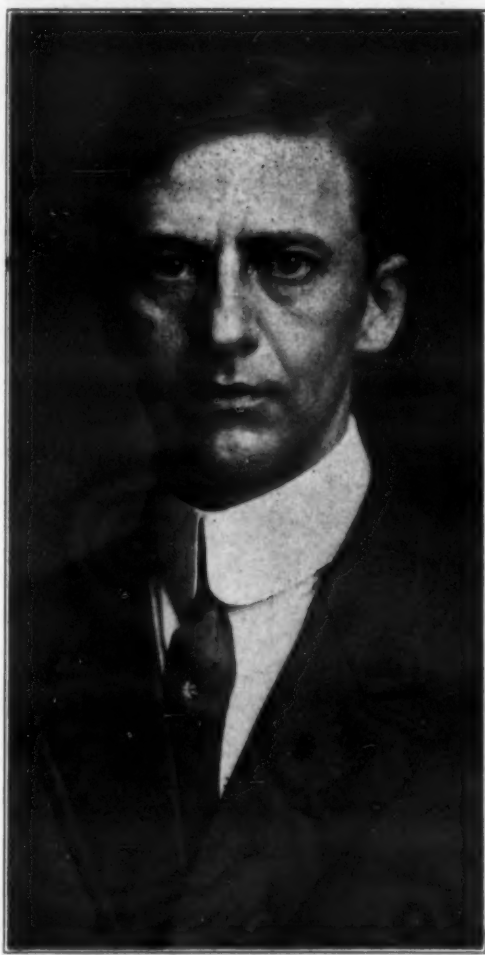
DAYTON, O., July 2.—Some of the church singers and members of the Dutch Club, a local organization of male voices, have combined and organized a temporary singing society, which, if plans are carried out, will do some interesting things next year. The new society is composed of some of the best voices of the city, and gave a song service at the First English Lutheran Church last Sunday which attracted a great congregation and proved altogether inspiring. Harry V. Lytle, who has been identified with musical interests here for a long time, is prime mover in the new society.

Word comes from Columbus that the Ohio State Music Teachers' Association, in annual session there, decided upon Dayton as the place of next meeting, and has further honored this city by electing to the presidency Arthur Leroy Tebbs. Dayton will accord the visiting music teachers a very glad welcome at their convention next year. Mr. Tebbs is one of the most active of the musicians in this city, and, besides being a teacher of voice, is director of the special music course in the Steele and Stivers high schools. The last year he was director of the Philharmonic Society, and he also serves as director of the music at Christ Episcopal Church.

From Munich, Bavaria, comes the report that Professor and Mrs. W. L. Blumen-schein, of this city, who have been making their home there for the last year, will return to Dayton in August and resume their residence here. Professor Blumen-schein has been closely identified with the music life of this city for more than a quarter of a century.

A veritable feast of pupils' recitals has been crowded into the last three weeks, and, despite the sizzling weather, they have attracted large audiences. Henry A. Ditzel gave a series of five recitals, presenting a long list of his advanced pupils. Among the concertos played were: Beethoven C Minor, by Harriet Deam; Mendelssohn G Minor, by Fannie Dodds, of Miamisburg; Arensky, F Minor, by Ethel Jungclass; Chopin, E Minor, op. 11, by Anna Loges, and the Tchaikowsky B Flat Minor, opus 23, by Georgianna Dieffenbach. Other teachers who presented their pupils in one or more recitals were Charles Arthur Ridgeway, Amy Kofler, Miss Hammer, Anabelle Ambrose, Harry Wilson Proctor, Mabel Cook, Ida Kette, Ella Houghtelin, the Alice Becker Miller School, Mrs. Rose de J. Robins and Olga Van Ormann.

A. F. Thiele is planning to bring to Dayton Anna Pavlova and Michael Mordkin, the famous Russian dancers, who were the sensation of the Metropolitan Opera last season. They will come, with their com-



ARTHUR LEROY TEBBS

**Newly Elected President of the Ohio State Music Teachers' Association**

pany, early in the season. Mr. Thiele has also planned for three concerts by the Cincinnati Symphony Orchestra, which made so tremendous a success here last season.

SCHERZO.

## GOES TO PROVIDENCE

**Lacey Baker Becomes Organist of One of City's Largest Churches**

PROVIDENCE, July 11.—Lacey Baker has been engaged by Grace Episcopal Church as organist and choirmaster in place of Walter Gardiner Dawley, who recently resigned. Mr. Baker was formerly choirmaster and organist at Calvary Church, New York. He began his new duties on Sunday last.

Grace Church is one of the largest and most fashionable churches in Providence, and is noted for its excellent music, both in its boy choir and organ music. Mr. Baker was well received at his first service. Several organists who are on vacation attended the evening service, at which the organ music was a feature.

G. F. H.

Despite the presence of four companies of Russian dancers at London's two-a-day houses, there is no sign of any waning of interest in them. Anna Pavlova and Michael Mordkine are the acknowledged favorites.

An Austrian Musical Congress is to be held in Vienna next May.

# LONDON'S MUSICAL SEASON NEAR END

**Few Concerts Will Be Given Until Fall—Cortot's Piano Recital**

LONDON, July 2.—The season is gradually closing here, and next week will about complete the musical schedule until Autumn. Emanuel Moor gave two concerts of his own compositions recently with good success. His work is scholarly and has inspiration back of it very often, in spite of a tendency to be abstruse.

M. Cortot gave his last recital Wednesday. Without doubt he is one of the leading pianists of to-day, and his versatility in a varied program was marvelous. He has poetry, musical constructive ability in building his phrases and a technic such as serves to illuminate and never obscure the import of a work. Yvette Guilbert's second and last recital was announced for the same day. The famous artist gave some songs from her repertoire in her well-known inimitable manner.

Pablo Casals, the great 'cellist, joined Mr. Torey in a recital again on Friday. In Beethoven's Sonata in A they both did fine work. Particularly wonderful was Mr. Casals' Bach playing.

Next Friday Mr. and Mrs. Henry Holden Huss will give a pianoforte and song recital at Steinway Hall, May Mukle, 'cellist, assisting. Mr. Beecham will produce Johann Strauss's operetta, "Die Fledermaus," next Monday, and on Saturday next Richard Strauss's "Feuersnot."

EMERSON WHITHORNE.

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**Composed of Harry J. Fellows, Ruby Belle Nason and Mabel Driver**

An interesting organization is the Harry J. Fellows Concert Trio. It is composed of Harry J. Fellows, of Buffalo, tenor; Ruby Belle Nason, pianist, and Mabel Driver, contralto. The trio has played in the principal cities of the United States, winning high opinions everywhere. Their programs are highly interesting and varied. Mr. Fellows has already appeared in concert work with such artists as Mme. Galski, Ffrangcon Davies, Leonora Jackson and the most prominent orchestras in the country, being everywhere welcomed with open arms. Miss Driver is the possessor of a commanding stage presence and a voice of lovely quality. Her duets with Mr. Fellows are one of the features of the trio's programs. Miss Nason is one of the most capable pianists before the public to-day. She is gifted with an astonishingly facile technic, and is equally skilled as an accompanist and soloist. She has done solo work with many of the foremost musical organizations in the country.

It is reported that Sir Edward Elgar has nearly finished his violin concerto.

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New York, July 16, 1910

### MICHIGAN TAKES THE LEAD.

It gives a genuine fillip to our jaded hopes to see that the Michigan Music Teachers' Association, which sat recently in convention, has actually drawn up a bill to be presented to the Legislature for the registration of qualified music teachers by the State. This subject has been as widely discussed as that of a national conservatory of music. It has been regarded more as a dream of what might be some time than as a thing to do now. Now that action in this matter takes the place of words, the situation enters a new phase. Definite action means a practical plan, and this means that efficient thought must be brought to bear on the matter. An arrangement for an examination, or for the issuing of certificates to music teachers, might be either a farce or an excellent thing, and it is probable that a bill framed at the present time, after so much general discussion of the subject, will, in the main, be sensible.

Music, more perhaps than any other profession, lends itself to charlatanism. Despite the many worthy movements in the field of musical education, there exists an astounding condition of ignorance in the public generally. Taking this, together with the fact that it is extremely easy to make some sort of showing in music with the most meager abilities, it will be seen that a condition exists which leads naturally to almost unlimited humbuggery. That something should be done to institute standards in the midst of this chaotic situation there is no question. In the absence of a sufficiently rapid spontaneous growth of musical knowledge, an advance must be effected by special means. As ignorance is self-perpetuating by instruction, it is plain that special action becomes an absolute necessity. For the teacher to hold a certificate and credentials from the State would appear to be the best plan to adopt.

In a supposedly free country, this step might seem like the adoption of the cumbersome machinery and bureaucracy of Europe. However, the same end can probably be accomplished in America with considerably less red tape. When the common music teacher is elevated to the condition of the qualified teacher, it will probably not be necessary in America to call out the police, fire, and street cleaning departments to celebrate the ceremony of elevation.

One weakness in the general plan lies in the fact that the general public does not care whether a teacher holds a certificate of qualification from the State or not. The ignorant musician will suffice for the ignorant. This fact is, however, no argument against putting the system into practice, for the benefits will be so great, so positive, and so rapid, to those who do take advantage of it, that it will rapidly increase in favor.

In regard to the other provisions of the Michigan bill—that a teacher must have completed a four years' course or its equivalent, that it shall be unlawful for anyone under eighteen years of age to be a qualified teacher, etc., these are details which must be tried experimentally, and which can finally be properly adjusted.

This laudable endeavor in Michigan should be and will be followed with the greatest interest by the other States, and it is to be hoped not only that the Michigan Music Teachers' Association will win its point with the legislature, but that the movement will make definite and rapid gains throughout the country.

### MR. BEECHAM'S PROJECT.

Roseate prophecies regarding the material prosperity of Thomas Beecham's projected American exploit are by all means hazardous, a fact which the capable young English manager himself emphatically realizes. However, at this juncture it may not be amiss to bear in mind Addison's sentiment that while it is not given to mortals to command success, they can accomplish a nobler end in deserving it. According to this optimistic philosophy, Mr. Beecham is a singularly favored individual.

Viewed from the standpoint of existing conditions his ideals have a good deal of the Utopian in them. Opera in the vernacular, at popular prices, through the medium of native singers; the resuscitation of works unwisely relegated to the dusty shelf; and last and best of all, a helping hand and a fair chance for the American composer of opera—surely, all this has a peculiarly millennial look! But since the days of Hammerstein the best laid predictions on operatic matters go oft awry, and Mr. Beecham is fast coming to be looked upon as a sort of British Hammerstein. In his own country he is already nibbling the first fruits of victory, so the desire to extend his sphere of activity is by all means commendable.

A species of personal magnetism, such as is the invaluable asset of the doughty Oscar, is now an indispensable quality for the head of an opera company in a city which can boast of the Metropolitan. For the American operagoer is a curious and conservative individual, native and endued, as it were, to the "high price" element, and prone to regard with suspicion and distrust all that, while almost equally pretentious in quality, is offered him at a comparatively low figure. Then, too, it is an old tale that he balks at having to applaud home-made singers unless they have "made good" across the Atlantic. Last of all, this worthy individual prefers a hundred times to take chances on any new opera by a half-baked Italian than to pin his faith on the labors of a countryman. Surely it will demand an immense amount of personality and magnetism to take the lists against such odds. Mr. Beecham has much of this quality—at least, so report would lead us to believe. His bill of offerings shows him to be modern in his sympathies and unconventional to a degree. It will certainly be a pleasure to become acquainted with the work of Delius, Stanford, and MacKenzie—though we shall be willing to forego further "Bohèmes," and "Toscas."

If Mr. Beecham's actions in regard to American composers be regulated according to his professed policies, the result ought to a very great extent effect an end to the complaints innumerable that the status of the native writer does not improve solely because of managerial neglect. At the same time it is earnestly to be desired that the impresario will not feel tempted to bring into prominence anything and everything American regardless of quality. Such a course would be sure to work havoc with his worthy aims.

### A WEAK SPOT IN STATE TEACHERS' ASSOCIATIONS.

Editor Charles E. Watt, in the *Music News*, (Chicago) of July 1 scolds the various State music teachers' associations for their failure to properly exploit their annual conventions in the musical and daily periodicals. He says that he has freely offered the columns of the *Music News* to any association which cared to announce its plans or describe its activity, and that not one of these organizations has availed itself of the opportunity.

In this significant contention Mr. Watt exposes the weakest part of the machinery in the average State music teachers' association—the publicity committee, a body of well-meaning men and women usually totally ignorant of the importance of printers' ink as a means of accomplishing the work entrusted to them. They may be compared to the flying machine which can't fly. They believe that with their appointment to the publicity committee their work ends. Some magical power will take care of the rest.

MUSICAL AMERICA sympathizes with Mr. Watt. Each year this paper goes to considerable expense in providing its readers with information concerning the conventions of music teachers which should be forwarded gladly and freely by the associations themselves. These press committees should awaken to the possibilities of their positions. They should, if necessary, engage a reliable newspaper man to prepare material for publication. They should see to it that every musical

periodical in the country, every daily paper in their State is kept thoroughly informed as to their plans and developments. It may be that one, or perhaps two of the musical periodicals will reject such material "because the association doesn't advertise," but all musical journals are not corrupt and it won't take the committee long to ascertain where their budgets of news are acceptable on the merits of their "news value."

### THE PASSING OF HANS SACHS' HOUSE

Foreign despatches report that the quaint house of the good old shoemaker-poet, Hans Sachs, in Nuremberg, is to be destroyed. The passing of such a picturesque landmark is unfortunate, but it is at least well that the reason for its removal is that it is no longer safe, and not that it falls a victim to any act of vandalism.

Happily for Sachs, he has in "Die Meistersinger" a far greater monument than he could have in any house. It makes little difference whether the cobbler-poet in life was the man whom Wagner has depicted in the drama. Wagner fortified himself before the composition of "Die Meistersinger" by an extremely intimate study of the period of the master singers, and it is presumable that he came close to the character of the hero of his opera—the hero, for it is to be remembered that it was not the brilliant triumph of *Walther* that chiefly concerned the composer-dramatist, but the deep human note that was sounded by his later inspiration concerning the character of Sachs, and his profoundly unselfish love for *Eva*. Wagner is said to have taken little interest in the general plan of "Die Meistersinger" until this element entered as the all-pervading spirit of the work.

It is well if the event of the demolition of Sachs' house should remind us of his true place—not as an incident, but as the hero of Wagner's great opera.

In my mind's eye I can see Col. Theodore Roosevelt as president of the university that seeks him as president, leading the student body in the lilting glee: "I don't give a cuss for the whole State of Michigan."—*New York Telegraph*.

In view of the recent action of the Music Teachers' Association of that State, the *Telegraph* will have to take another look.

## PERSONALITIES



When Schumann-Heink is Happiest

MUSICAL AMERICA readers will readily identify the familiar figure of Mme. Schumann-Heink herewith presented, with her son and husband, seated on the lawn of their attractive home at Singac, N. Y. It is safe to say that in this atmosphere the famous contralto is happiest, for she holds her family and home above all other considerations. It is in these surroundings that she is gathering new strength for another tour of the country next season.

**Arens.**—F. X. Arens, conductor of the People's Symphony Orchestra, is on his way to the Pacific Coast, where he will attend the Bohemian Club's "High Jinks" at Redwoods, Cal. Before locating for the Summer with his family at New Mexican mountains, he will visit Vancouver, Seattle, Portland, San Francisco, Los Angeles, the Grand Canyon, and Albuquerque. Fishing and bear hunting will take up much of Mr. Arens' time.

**Charlton.**—Loudon Charlton, the musical manager, is not a believer in subsidized musical organizations. "While subsidy is an excellent thing at first," he declares, "every musical organization should, in the long run, be able to pay for itself. No such organization can bring out the best that is in it until it becomes self-supporting."



## TO WORK AND TO WED DURING YEAR ABROAD

Wilhelm Schmidt, Colorado Springs  
Piano Teacher, Soon to Depart for  
Berlin—His Work in the West

COLORADO SPRINGS, COL., July 8.—Wilhelm Schmidt, well known as a piano teacher in Colorado Springs and Denver, will sail from New York for Hamburg on the steamship *Pennsylvania*, July 20, for an absence of at least one year. During this period Mr. Schmidt expects to settle in Berlin, where he will do some



WILHELM SCHMIDT

coaching with Busoni, Lhevinne and other celebrated artists. He also expects to do some teaching there.

The most important event of Mr. Schmidt's tour, however, will be his marriage to Eleanor Painter, formerly soloist in Dr. Parkhurst's church in New York. Miss Painter is now in Europe studying with Frau Nikisch, and the wedding will take place in London early in August.

During Mr. Schmidt's six years' residence here and in Denver, he has made many friends, and produced some excellent results in teaching Leschetizky's method. Among his best pupils here are Louie Nichols, Evelyn Lennox, Helen Ely (now studying with Lhevinne) and Marie Gashweiler, who has been coaching with Wager Swayne, the Parisian representative of Leschetizky. Miss Gashweiler is to do some work with Harold Bauer later.

In Denver Mr. Schmidt's best pupils are Harry Axlerood, who is an expert on technic; Mabel Buechner, and Nellie Cockayne. Besides Mr. Schmidt's public appearances in solos and recitals during the winter, he appeared as accompanist for Mme Kirkby Lunn, the famous contralto, and also gave a series of joint lecture recitals with Frederick Ayres, composer of the "Sea Dirge."

Mr. Schmidt has also written some good songs, among which might be mentioned a fine setting of "Nur wer die Sehnsucht Kennt," and he has also served as correspondent for *MUSICAL AMERICA*.

Arthur Bartlett, a former pupil, who has been perfecting himself in New York for

the past year, will have Mr. Schmidt's class during his absence. Frank Stillwell Moore will take his place as organist at the Methodist Church. H. H. B.

## "GIRL OF GOLDEN WEST" PREMIERE DECEMBER 6

Emmy Destinn to Create Title Rôle at  
Metropolitan—The Score Compared  
with That of "Madama Butterfly"

December 6 is the date selected for the first performance on any stage of Puccini's latest opera, "The Girl of the Golden West." Announcement to that effect was made by George Maxwell, New York representative of the Casa Ricordi of Milan, publishers of Puccini's works, who arrived in New York from Paris July 6, after having completed arrangements with Giulio Gatti-Casazza in Paris for the presentation of "The Girl" at the Metropolitan Opera House. After the premiere in New York, Boston and Chicago will hear the work before it is given in Europe.

"Puccini will come to New York in November to attend the rehearsals," said Mr. Maxwell. "Toscanini will conduct the work and Emmy Destinn will create the title rôle. Others in the cast will be Caruso, Amato, Didur, Gilly, Seguro, Gilly, Bourgeois and Mme. Gilly, who will appear as the Indian woman. There is a chorus of men in the last act, but no women's chorus. The instrumentation is complicated, and Puccini has made immense progress in his harmonization since 'Madama Butterfly.' 'The Girl of the Golden West' is a much more dramatic and powerful work than Puccini's Japanese opera. An orchestra of about ninety musicians will be required.

"One of the beautiful numbers in the score is the song of a minstrel in the first act. It falls to the part to be sung by M. Gilly. In this there is a suggestion of Western melody, although as a whole the score is quite free from any American elements. When Signor Puccini saw 'The Girl of the Golden West' in New York he of course heard all the Western music played between the acts. Yet he has made no use of this inspiration in the score."

## ORGANISTS' BIG GATHERING

Promising Outlook for a Successful Convention at Ocean Grove

OCEAN GROVE, N. J., July 11.—If one can judge from the number of letters that are being received at the headquarters of the National Association of Organists, in the Auditorium Building, the National Convention to be held here August 2 to 10 will be very largely attended. Seven clerks, with five typewriting machines, are busy from morning to night, and sometimes far into the night. Tali Esen Morgan, the National Superintendent, is determined that every organist in the nation shall know about this coming convention.

Ten thousand copies of the convention number of a paper called the *Musical World* are being mailed this week in sealed envelopes to ten thousand organists. In this number appear the pictures of many of the leading organists and about two hundred letters giving hearty endorsement to the movement. President Mark Andrews and his committee are hard at work on the program, which will prove of great interest to every musician. Choral and church conductors and also professional singers are invited to attend the convention, and it is very likely that these will be asked to unite with the organists.

## Clément's Forthcoming Tour

Edmond Clément, the French tenor, who is to make an American tournee under London Charlton's direction, belongs to the smallest possible circle of brilliant artists that France has sent us in recent years. As one metropolitan critic has stated, the value of his art is quite beyond music,

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action or anything that is reducible to a technical basis. It is the combination of personality, of the power to express that personality, a face and body capable of expressing every shade of every emotion, and, above all, of intellect which, filtering through all this, eliminates, illuminates and polishes as it leaves its imprint on every detail of the great artist's work. M. Clément will come to America before the holidays, and will remain until the close of the season.

## Metropolitan's Technical Director Home

Edward Siedle, technical director of the Metropolitan Opera Company, returned to New York from Paris, July 5, with enthusiastic reports of the reception accorded the Metropolitan singers during the recent Paris season.

"The crowds were as demonstrative as our baseball crowds," he said. "The receipts each night ranged from about \$10,000 to \$12,000."

## Farrar in Final Paris Performance

PARIS, July 4.—The season at the Opéra Comique closed last week, Geraldine Farrar and Signor Scotti, in "Tosca," giving the concluding performance. Miss Farrar's success in the title rôle was renewed, her ardor of acting arousing storms of applause.

Ernest Schelling has been playing what the *Musical Standard* calls "Paderewski's ridiculous 'Polish Fantasia,'" in London.

## FAVORS AMERICAN MUSIC

S. G. Pratt Finds Emil Mollenhauer  
Friendly Toward Native Composers

Silas G. Pratt, the American composer and director of a conservatory of music in Pittsburg, passed through New York last week on his way home after a visit to Boston, where he conferred with Arthur Foote and Emil Mollenhauer. Mr. Pratt told a *MUSICAL AMERICA* man that he found Mr. Mollenhauer very friendly disposed toward incorporating compositions by Americans on his orchestral programs. Regarding the Pittsburg orchestral situation Mr. Pratt said:

"Mr. Bernthaler, who will conduct the Winter concerts of the festival orchestra, which succeeds the Paur symphony forces, is making hosts of new friends in Pittsburg, and the success of his forthcoming season, from artistic and financial points of view, is practically assured. With this festival orchestra as a nucleus, Pittsburg is certain of a permanent symphony orchestra which will reflect credit upon the city."

The London Music Festival, arranged by the directors of the Queen's Hall Orchestra, is to be held in the last week of May, 1911.

Fritz Kreisler is to be the violinist at the Gloucester, England, Festival, in September.

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## ECHOES OF MUSIC ABROAD

[Continued from page 11.]

Isolde." Catalani's "Le Wally" and a new Spanish work.

A MONG last month's birthdays was Gustave Charpentier's fiftieth anniversary. It is now ten years since "Louise" brought Paris to the feet of this son of Dieuze, in Alsace-Lorraine, and still "La vie d'un poète"—to say nothing of the third work in the projected trilogy—remains without form and void, if the inaccessibility of tangible proof to the contrary may be taken as a basis for judgment. Charpentier, however, may dally over his work twenty years longer before overhauling Arrigo Boito and his time-duration record with "Nero," now at last signed and sealed, if not delivered, and by the time that period has elapsed Louise herself will be middle-aged and matronly, and, it's ten chances to one, even more shrewishly intolerant of young Louises than was her mother with her.

ENGLAND sent a Leeds choir over to Germany a few years ago to show the people of the Rhine provinces how Elgar's "Dream of Gerontius" is sung at home. Now the Sheffield Musical Union is planning a ten days' visit to the Kaiser's domains in September with a chorus of 250 voices, under the direction of Dr. Henry Coward. The itinerary is to embrace engagements at Aix-le-Chapelle, Essen, Leipzig, Düsseldorf and Dresden, and the "Dream of Gerontius" will be the special feature of the repertoire.

WITH the close of the opera year 1909-10 one more member of the Old Guard of the Berlin Royal Opera has dropped out of public view to enjoy the belated tranquillity of private life. This is Emilie Herzog, a Swiss by birth, who spent twenty-one of the thirty years of her career at the Berlin institution, whither she came from the Munich Court Opera. As a coloratura soprano of vastly more versatility than the average singer of her class, she was one of the most reliable artists on the German stage; during her best years she was in great demand for concert work as well, and, moreover, she was one of the few whose Mozart singing would bear close inspection. Felix Weingartner considered her indispensable to his annual performance of Beethoven's "Choral" Symphony during the years he conducted the symphony concerts of the Royal Opera Orchestra.

Frau Herzog's most notable rôles were the Queen of the Night, in "The Magic

Flute"; Cherubino, the Princess of Navarre, in Meyerbeer's "Robert the Devil"; Constance, in "Il Seraglio"; Gretchen, in "Der Wildschütz," and the Daughter of the Regiment. Of almost unique modesty was her choice of a farewell rôle—the Forest Bird, in "Siegfried," which precluded the possibility of a farewell demonstration. Now, as Frau Doctor Welti, she retires to her estate in Switzerland, leaving her brilliant young successor, Frieda Hempel, a singer of natural gifts and acquired style much on the same order as her own, in undisputed possession of her rôles at the institution controlled by Emperor William as King of Prussia.

LYDIA LIPKOWSKA is to sing again in Paris, where she first attracted the attention of Director Russell last year, after the close of her next season among the Bostonians. Albert Carré has engaged her for ten performances as a Spring guest at the Opéra Comique.

A CONCERT of a somewhat unusual nature was given at the historic Eton College on a recent Sunday evening, when the entire program consisted of music composed and performed by Old Etonians. Dr. Arne was the first musical Etonian to achieve celebrity. True, he is said to have distinguished himself there merely as an expert flautist; still, he was an Etonian, and as such he was represented at this concert by an aria from "Alfred" and his "Rule, Britannia," which, sung in unison, was conducted by the most prominent modern musical Etonian, Sir Hubert Parry. Further, there were songs by Roger Quilter, the Violin Partita in D minor by Sir Hubert Parry and a mass of other music to which less familiar names were attached.

IT was an old enemy—neuritis in the right arm—that compelled Paderewski to cancel his engagements in London and the provinces a fortnight ago. This is the first time that the Polish pianist has had to dis-appoint an audience in Great Britain, but he has promised to return in November to give these deferred recitals, including the elaborate Chopin program he had arranged to give this time.

OLD Nuremberg is looking up! The directors of the Municipal Theater in the master-singer's city have arranged to make the first production in the German language of Massenet's latest opera, "Don Quixote." The name part will be created by Bender, of the Munich Court Opera. J. L. H.

dreie," Brahms, and "Blow, Blow, Thou Winter Wind," Quirler. In the evening his numbers were "In diesen heiligen Hallen," and "Ein vogelfänger bin ich ja," both from Mozart's "Magic Flute," with orchestra, and the baritone solos in Baldamus's "Alpensengen."

In his appearances in both concerts Mr. Connell won enthusiastic applause, and was recalled many times and encored. His clean-cut phrasing and incisive enunciation, as well as his perfectly controlled voice, aided in achieving for him a triumph that promises a return engagement. Over 3,000 people were present at each concert.

### Ocean Grove's Big Musical Month

OCEAN GROVE, N. J., July 11.—August is the big music month here. Mme. Schumann-Heink sings on August 2; Mme. Bernice Pasquali, of the Metropolitan Opera Company, sings here on the 6th; Sousa and his band will give two concerts on Saturday, August 13; Albert Spalding, the great American violinist, is to be here in August. Then the Children's Festivals are in this month.

### Tina Lerner in London

LONDON, June 30.—Tina Lerner, the Russian pianist, arrived in England, June 17, and booked some important dates in London and the provinces for next Autumn. She is visiting friends here, attending the opera and concerts and generally enjoying a rest after her busy season in America. Miss Lerner leaves Saturday for Berlin, which city will be her home in the future. E. H.

### Litvinne in Paris Soirée

PARIS, July 9.—Felia Litvinne, the famous Russian singer, was a soloist at the brilliant musical soirée given by Mrs. Potter Palmer last night.

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## AMERICAN COMPOSER'S LONDON CONCERT

Emerson Whithorne's Varied Works  
Presented by Himself and  
Other Artists

LONDON, June 25.—Emerson Whithorne gave a concert in Aeolian Hall on Tuesday evening, June 21, well attended by an audience which listened with interest and applauded warmly. The program was made up entirely of Mr. Whithorne's own compositions and was interpreted by such well-known artists as Gertrude Peppercorn, Kathleen Parlow, Dr. Serge Barjansky, Gervase Elwes, the Langley Mukle String Quartet and the composer himself. A quintet in C minor, for piano and strings; a sonata in E minor, for violin and piano; two small pieces for 'cello, four songs and three piano pieces revealed the wide range of the young composer's activity. Mr. Whithorne has imagination, decided melodic and rhythmic gifts, and, naturally enough, is distinctly modern in his tendencies. His talents are at present best displayed in the smaller numbers of his program. The prelude and "Rain Song," for piano, were both original, charming and thoroughly musical, while two of the songs at least—"Alice" and the "Sylvan Song"—were unusually interesting.

Mr. Whithorne is but twenty-four years old, and already has won recognition in London for his compositions, which have been sung and played by a number of artists before the public. He is a native of Cleveland, O., and, although he studied piano seriously as a child under James H. Rogers, of his native city, and at fifteen had played in concert in a number of Ohio towns, he met with the usual opposition from his parents when he wished to make music his profession. This opposition he finally overcame, however. He studied harmony and composition with Mr. Rogers and with a German while continuing his piano work, and then left for Vienna, where he studied with Leschetizky, continuing his work in composition with Robert Fuchs. From the latter he met with such encouragement that he finally decided to devote himself to composition.

Mr. Whithorne settled in London four years ago, where he writes, composes and gives piano lessons, and shortly after married Ethel Leginska, a well-known pianist, herself a disciple of Leschetizky. The young couple have a son.

Mr. Whithorne is now busy on a one-act opera, the libretto by Florence Farr, based on her own play, "Queen Betany's Cup," which Mrs. Patrick Campbell used. Another recent composition is a prologue for piano and orchestra, which, although not program music, was suggested by a Japanese story. Those musicians who have seen



EMERSON WHITHORNE

the as yet unfinished score have warmly praised it.

Modern as he undoubtedly is, Mr. Whithorne deprecates the tendency of some modern writers to do away with melody, a tendency which, as he expresses it, is to write harmonically rather than melodically, and which he admits has its fascinations.

ELISE LATHROP.

## W. R. Anderson's List of Artists

Walter R. Anderson makes a preliminary announcement of his list of artists, which is not yet completed, for the coming season. Among the artists already engaged are Caroline Hudson, soprano; Grace Kerns, soprano; Pearl Benedict, contralto; Rose Bryant, mezzo-contralto; Lambert Murphy, tenor; Hugh Allan, baritone; Earl Cartwright, bass-baritone; Frank Croxton, basso; Tollefsen Trio (piano, cello, violin); Leah Kohler, violinist; Julian Pascal, pianist, and Percy J. Starnes, Organist Mustoc, F. I. G. C. M., London.

## Horatio Connell's Southern Success

One of the most notable successes scored by any of those who participated in this Spring's Musical Festival in Spartanburg, S. C., was that of Horatio Connell, the baritone, who appeared in the concert production of Tchaikowsky's opera, "Eugen Onegin," given by Walter Damrosch. Mr. Connell had but little to do in the rôle of Prince Gremin, but he fairly achieved the

impossible in a short time. His solo, "All Men Should Once with Love Grow Tender," was beautifully delivered, with so much finish and feeling that the audience could scarcely restrain its enthusiasm till the close of the number. He proved his right to a place among the foremost vocalists on the stage at the present day.

RUNS AWAY FROM HOME  
TO BECOME VIOLINIST

But Washington Lad's Father Had Decried Otherwise, and Has Him Arrested as He Boards Ship for Europe

With the dread of an enforced career as a lawyer and the hope of a career as a violinist spurring him on, George L. Moskey ran away from his home in Washington, D. C., and started to board a Scandinavian-American liner for Copenhagen. Just as the ship was about to sail he was arrested.

"I want to be a violinist," he told Recorder McGovern, of Hoboken, before whom he was arraigned on July 7. "Father wants me to be a page in Congress and then to study law and be a lawyer for the Government. It was all right for him. He liked it, but I don't."

"He thinks the music's foolishness—waste of time. He'll make me go back home, but he can't take my violin away from me, and when I become of age—well, we'll see." George's father, who had caused the arrest, reached Hoboken the same night and the boy was turned over to him. They started for home immediately, and the boy will be set to reading law.

Young Moskey is sixteen years old and a pupil in Washington of Carolus Christian, who told him recently that he could teach him no more, that he was destined to become a second Albert Spalding, and that he should study in Europe.

Moskey fell in with Erich Sterling, a youth of twenty-two, a pianist, who told him that the Royal Conservatory of Copenhagen was the best school to teach him to become a famous violinist. Sterling and Moskey, the latter with his violin under his arm, went to Hoboken and succeeded in signing on as members of the crew of the *United States*, each to work his way to Copenhagen after paying a nominal \$5 for his passage.

The boy's violin was given him by his teacher as a prize for the best pupil in his class. It is said to be nearly two hundred years old, having been made by a convict in Cremona, who took sixteen years to finish the instrument. It was finally completed in 1716. On the inside of the violin appears this inscription: "Andreas Jesalbarte, alias Santo Ballerino."

## Washington's Next Orchestra Season

WASHINGTON, D. C., July 5.—The news that the New York Philharmonic Orchestra, under the direction of Gustav Mahler, will come to the Capital City next season has been well received in musical circles. This organization will give a series of three concerts, the first to take place in January. So far as announced, the appearances of the New York Philharmonic Orchestra, the usual five concerts of the Boston Symphony Orchestra and a series of five concerts by the Washington Symphony Orchestra will constitute the orchestral music here for the Winter season.

W. H.

"Fidelio" is an unusual and ambitious choice for amateur opera production, but local singers of Oxford, England, gave three performances of the Beethoven opera last month that attracted much attention.

ANOTHER AMERICAN TOUR  
FOR MME. SAMAROFF

Pianist's Change of Plans Will Bring  
Her Back to This Country on  
January 1, 1911

Word has been received from Mme. Olga Samaroff, the American pianist, that she has reconsidered her plan to remain in



Olga Samaroff

Europe next season, and will instead appear in this country, beginning January 1, 1911, filling many of the engagements she was compelled to cancel last Spring, when she was so seriously ill. Readers of *MUSICAL AMERICA* will recall that the operation for appendicitis performed upon Mme. Samaroff in Boston was followed by an attack of pleurisy that nearly proved fatal. Friends who have met Mme. Samaroff abroad say that she is now looking better than ever before, and is enthusiastic to resume her work. She attended the Passion play at Oberammergau on June 28, and will go to Munich, as usual, for the Wagner operas late next month. Manager Charles A. Ellis, of Boston, is now booking engagements for her forthcoming American tour. She is to play in London at the last Philharmonic concert late in May of next year, in place of the concert she was obliged to cancel, under Nikisch, May 19 of this year.

## Ermoloff's Summer Classes at the Seaside

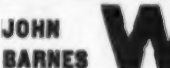
Alexander Ermoloff, the well-known vocal instructor of New York, has opened a Summer school in Arverne and Far Rockaway, L. I., where he intends to continue teaching until August 1. During August Mr. Ermoloff will take a well-earned rest in the Berkshires, returning on September 1 for the new season. During the past season Mr. Ermoloff's pupils have been doing credit to their teacher. Mrs. J. Levine, a contralto, gifted with a fine voice, has been doing solo work in the Free Temple of Dr. Wise. Miss Julien, lately in vaudeville, has entered comic opera. She has a brilliant coloratura voice, of great range, and reveals fine temperament and technic.

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## THE PARADOXICAL DEBUSSY

An analysis of the art of Debussy by Earnest Newman, in the London *Musical Times*, presents that composer in an interesting light.

"Of Debussy's present and ultimate importance in history there can be no question," writes Mr. Newman. "He has stemmed, partially, at all events, the vast and heavy tide of German music, showed us that music can talk beautifully and interestingly without talking German, and has made the most advanced Teutonic art of the day seem to some people like the music of an epoch that is almost past. To have done anything like this a man must have a great deal of vital force in him; whatever errors he may make, into whatever excesses or artificialities he may fall, there must be something seminal in his thinking. The question is, How much of his work will give pleasure in a generation or two, and how much of it will be regarded as the first stammerings of an art that has not yet fully mastered the language it would speak?"

"Debussy's real achievements are on the one hand to have extended our harmonic sense and set melody free, teaching it to flow into light and sinuous arabesque, and on the other to have brought within the range of musical expression a number of states of the soul and aspects of the world that have hitherto been beyond that range. This latter point is hard to elucidate in language; but we all feel dimly that in certain parts of 'Pelléas et Mélisande,' the 'Chansons de Bilitis' and other of the vocal works, and in the 'Prélude à L'Après-midi d'un Faune' he has given beautiful expression to emotions so fugitive that even music can hardly fix them, and that certainly no music has ever caught before, and that in pianoforte pieces like 'L'Isle Joyeuse,' 'Jardin sous la Pluie,' 'Nuage,' 'Mouvement' he has achieved the seemingly impossible feat of depicting the most indefinite things in the most definite way,

in music that seems the very counterpart of nature itself with its capricious yet ordered rhythms, its freedom of movement, its shooting lights and changing shadows. It is impossible not to feel that in both these spheres Debussy has opened new doors to music, through which it will some day reach a fair land rich in wonders. But has not his own sense and his originality, and perhaps the adulation of a coterie, done something to make the paradox of him that he is—at once the most natural and the most artificial of musicians?"

"Debussy is indeed the prince of mannerisms. He has so many of these mannerisms, all of which reappear in work after work, that it is a wonder that there is any room left for veracity and appositeness to the subject in hand at the moment. He is discovering, I fancy, that pioneer work is not so easy as it may have seemed to him fifteen or twenty years ago. To do much building you need the help of other men; if you disdainfully reject their bricks and refuse to build with any but those of your own working, you will find in a very little time that the substance of these becomes thin and the pattern monotonous. This is the penalty Debussy is paying for being original beyond the safety line. Debussy, having done all that could be done with new ideas and his new style, is now brought practically to a standstill (for his latest work is largely a repetition of his earlier) for want of a technic adequate to his thinking. A new technic of this kind cannot be worked out by any one man; it needs the labors of something like a generation of artists. The new spirit makes a new technic, then this in turn liberates a thought. Much of Debussy's style has all the signs of an undeveloped (new) technic that are familiar to students in general. He sees a way—and all credit to him—into a new field, but not the way out. Hence the impression that he so often gives us, of feeling confusedly after a new style that he has only half or a quarter mastered."

### TENOR BEST REGAINS VOICE

Utah Singer Relieved of Fear of Chronic Disability

SALT LAKE CITY, July 1.—Professor J. J. McClellan, of this city, received yesterday from the Utah tenor, Alfred Best, a letter stating that Mr. Best has returned to his musical work in Berlin, after undergoing successful treatment at the famous Salzbrunn baths. Mr. Best had been suffering from what eminent physicians thought to be a serious condition of chronic bronchitis, but has now been assured by the Salzbrunn medical experts that he need have no fears of any permanent interruption of his so promising career.

Mr. Best adds in his letter that he will shortly appear in Antwerp and Brussels with orchestra, and that the future looks up as brightly now as the outlook was discouraging a month ago.

### Paris Concert Company to Tour American Summer Resorts

M. de la Fuente, former musical director of the Manhattan Opera House, is associated with James W. Morrissey, of New York, in the management of a company engaged in Paris to give operatic concerts during a sixteen weeks' tour of American Summer resorts. The tour will begin at Long Beach, July 14, and will include Deal Beach, Saratoga, Newport, Lake George, Thousand Islands, Atlantic City, Long Beach, Narragansett Pier and other places. In the company are Guila Allen, soprano, from the Grand Opera House, Paris; Mme. Regina Denedy, from La Scala, Milan; Adrienne Borgella, horn soloist, of the Colonne Concerts, Paris; G. Fendoroff, lyric tenor, of the Imperial Opera, St. Petersburg, and A. Bruinen, basso, of the Théâtre Royal de la Monnaie, Brussels. An orchestra will accompany them.

Carolina White, the American soprano, who has been engaged for the Chicago Opera Company, created the rôle of *Salomé* in "Hérodiade" when the Massenet opera was produced in Vienna.

### AN ATLANTA SONG RECITAL

Annie Lou Mann Reveals High Degree of Artistic Skill

ATLANTA, GA., July 2.—Cable Hall was filled to its capacity Monday evening for the song recital by Annie Lou Mann, given under the auspices of the Atlanta Conservatory of Music. Miss Mann, who is gifted with a beautiful voice and charming personality, sang Giordani's lovely old Italian song, "Caro mio ben," with heart-reaching effect, and revealed brilliancy of execution in her rendering of the familiar "Una voce poco fa," by Rossini. Other numbers were "Pur Di Cesti," by Lotti; a Mozart aria, "Husheen," by Needham; "Cupid at the Ferry," by German; "Cherry Ripe," by Horne, and "Spanish Romance," by Sawyer.

Assisting the singer were Kurt Mueller and Albert Gerard-Thiers, pianists. Mr. Mueller played "Paysage" and "Appassionata," by Liszt, and the Schubert-Tausig "Marche Militaire." Mr. Thiers accompanied Miss Mann.

### Mme. Kirkby-Lunn to Sing with Our Leading Orchestras

New York, Boston, Chicago, St. Paul and Minneapolis are but a few of the cities which will hear Mme. Kirkby-Lunn, with orchestra, this coming season. The English contralto has already been engaged by nearly all the important orchestral organizations in the country, and her tour's booking is rapidly nearing completion. Loudon Charlton reports that Mme. Lunn's recital bookings alone will mean the extension of the prima donna's stay until the close of the season. Few visiting artists last year made a deeper impression in a shorter time than did Mme. Lunn. Previous to then she was chiefly known through her two seasons at the Metropolitan Opera House and her highly successful tour with the Henry W. Savage Company in "Parsifal," though in England and on the Continent her fame rests on a long list of achievements on the operatic stage. As a concert star, the English singer proved an instant success, and her return bids fair to extend her prestige from one end of the country to the other.

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## A NEW SETTING TO LONGFELLOW POEM

San Diego Composer's Version of  
"King Robert of Sicily"  
Proves Interesting.

SAN DIEGO, CAL., June 29.—One of the most interesting recitals ever given in this city was that at the San Diego Music Institute Auditorium last evening, when about 175 people listened to the beautiful poem by Longfellow, "King Robert of Sicily," with the musical setting composed by George Edwards, director of the institute. So many people were turned away, unable to get seats, that it has been decided to repeat the program on July 7 in the First M. E. Church, which seats about 2,000 people.

Edna Parrish Lewis, reader, gave Riley's "Mayme's Story of Little Red Riding Hood" first. This was followed by seven MacDowell songs in a single group, sung by Dean Blake, head of the vocal department of the school. According to Mr. Edwards's usual plan, each of the songs was repeated, so that the audience might get a better idea of the composer's meaning. The songs were "Long Ago," "The Swan Bent Low," "Confidence," "The West Wind Croons in the Cedar Trees," "A Maid Sings Light," "Menie" and "The Sea."

The melodrama of "King Robert of Sicily" was then given, Mrs. Lewis reading the poem and Director Edwards playing the setting. First came the "Magnificat," sung by the augmented choir of the First M. E. Church. The choir was stationed at the rear of the building, in one of the private studios, and the effect of the rich chant, softened by the distance, was very good. The simple but stately motif of the Magnificat was repeated throughout the setting, as the singing of this chant forms an integral part of the poem's plot. The poem was divided into the following parts: (a) The Magnificat, (b) The King, (c) The Angel, (d) The Jester, (e) "Holy Week," (f) Apotheosis.

Pupils' recitals have been frequent during the last two weeks. One of these, in which Josephine Roberts presented one of her more advanced students, Marie Gurlwell, in a program of organ numbers at the First Congregational Church, drew many friends of the young woman, as well as a number of music critics. Mrs. B. B. Starke's rich soprano was also heard in several numbers.

Two pupils of Grace Bowers and Mrs. A. Sydney Hill were also heard recently in a well-received program at the San Diego Club house. Laura Wilson was the pianist and Lulu Bisbee the soprano. Miss Bisbee is also first soprano and choir director at All Saints' Episcopal Church here.

The ninth annual recital of the Sloane School of Music was held on Monday eve-

ning, with a large attendance of musicians and friends of the performers. The program was made up of vocal and piano numbers.

Mrs. Howard Malcolm Kutchin, daughter of Professor Kimball, of Washington, D. C., gave an interesting program at the Wednesday Club house this afternoon. Mrs. Kutchin is an interesting pianist, having personality as well as musicianship.

The regular noon musicales each Tuesday at the Y. W. C. A. have proved so popular that it is hoped to continue them

### CUNNINGHAM STILL BUSY

Baritone Manages to Extend His Season  
into Midst of Summer

One of America's prominent concert artists who has managed to extend his "season" into the midst of Summer is Claude



Claude Cunningham in Central Park,  
New York

Cunningham, the baritone, who won new laurels recently at the big festivals in Cincinnati and Paterson. Mr. Cunningham will be one of the stars at the forthcoming Norfolk, Conn., festival, and has already begun work in preparation for next season, which

at least during the Summer. The best singers, violinists and pianists of the city have volunteered their services, and the result has been some splendid programs. The tired shop girls eat their lunches and then stop in the big, cool, shady library for a few minutes of fine music. They all say that it rests them more than anything else during the day. The Association Orchestra will be heard in a program at La Jolla tomorrow night, with Mme. Emma Jeancon and Professor W. F. Wilkins, of this city, as soloists. R. A. B.

promises to be the busiest this noted baritone has ever experienced. The snap-shot reproduced herewith was taken by MUSICAL AMERICA's photographer in Central Park recently.

### A TENOR FOR NEW ORLEANS

Andre Morati, of European Fame, Engaged for French Opera Co.

NEW ORLEANS, LA., July 7.—Andre Morati, first tenor, Opera Comique (translations), whose engagement is announced by Impresario Layolle, was born in Paris in 1880. He graduated in law, but, being attracted by a theatrical career, he entered the Paris Conservatory of Music, where he was admitted No. 1 in a class of 100 others who sought admission into the class of Edmond Duvernoy and Leon Melchissede.

He was awarded first prize for singing and opera, and entered the National Theatre, where he was engaged for the "Grand Theatre de Bordeaux" to create the rôle of Faust, in the "Damnation of Faust," from Berlioz, which he played thirty-two continuous times, when the directors of the Theatre Royal de la Monnaie, of Brussels, engaged him for three years, since which time he has with great success played the leading rôles, principally of "Romeo and Juliette," "Werther," "Carmen," "Louise," "La Bohème," "Lakmé," etc. From there he entered the Grand Opera of Nice, creating the rôle of Marie-Pierre, "La Glu by Richopin," music by Gabriel Dupont, and "Pinkerton," in "Madama Butterfly," playing with Mme. Marguerite Carré.

### Cavalieri's Marriage Party

PARIS, July 2.—Lina Cavalieri gave a party the other day in honor of her recent marriage to Robert Chanler, of New York. There were about twenty guests, who included Mr. Chanler's brother, William Astor Chanler; Mr. and Mrs. Gatti-Casazza, Mr. and Mrs. Toscanini, Mr. and Mrs. Henry Russell, Jeanne Granier, the actress; Henry Clews, Jr., the author-artist, and Isidora De Lara, the composer. A musical, dramatic and choreographic entertainment was given. Mlle. Granier recited, M. de Lara sang some of his own compositions, Mr. Clews recited an original poem, and the hostess herself danced.

On his eightieth birthday Carl Goldmark received the honorary degree of doctor of philosophy from the University of Budapest.

## MUSICAL STORM FOR SEA-SHORE CROWDS

Realistic Organ Number Wins  
Favor at Ocean Grove—Season  
Now Under Way

OCEAN GROVE, N. J., July 11.—The musical season at Ocean Grove has opened with Summer afternoon organ recitals by Mark Andrews, who will play during July. The day was extremely warm, but there was a very good attendance. The program was as follows:

Fiat Lux, "Let There Be Light," Theo. Dubois; Hymn of Nuns, Lefebure-Wely; Capriccio, Ed. Lemaigre; Pilgrim Chorus, "Tannhäuser," Wagner; Evening Star Song, "Tannhäuser," Wagner; Scherzo, Sonata No. 2, op. 34, Mark Andrews; Andantino in D Flat, Lemare; Barcarole, from "Tales of Hoffmann," Offenbach; War March of the Priests, Mendelssohn.

Mr. Andrews says that the organ is even in better condition than last year, and that he is delighted with it. "Those swell-boxes," he said, "are one of the greatest inventions of the age in connection with the organ." In fact, the organ is a great orchestra, and just as absolutely under the control of the player as the orchestra is under the director.

Clarence Reynolds, of New York, the official organist at the Auditorium, seems to be the right man in the right place, his playing being greatly enjoyed. Every afternoon at five o'clock he plays the "Storm," which proved such a drawing card with the people last year. This is a "war storm," the story being suggested by the Civil War. It opens with "night," then the dawn, with the singing of birds and the "Morning" theme from Grieg's "Peer Gynt." There are bugle calls in the camp, the soldiers on the march, passing through the city and into the country; the glory of nature, with a burst of the "Hallelujah Chorus" from Handel's "Messiah"; camp activity, merry-making, music from the church, approaching darkness, the storm, passing of the storm, songs of the North and South, and closing with "taps," and the "Soldier's Dream," is suggested by "Home, Sweet Home."

It is certain that such a realistic "storm" has never been heard on any other organ. The big tubas and diaphones, with a wind pressure of twenty-five and fifty inches, make great thunder. At least the "Storm" serves one good purpose—it brings the people into the recital proper at four o'clock, and for one hour they hear the best of music.

Maggie Teyte gave a recital of airs from the repertoire of Mme. Dugazon (1774-1806) in London recently.

An attempt is being made in London to establish a vogue for Emmanuel Moor's music.

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## NEW MUSICAL PUBLICATIONS

Among those musicians in this country who have taken upon themselves the duty of preaching the gospel of "form" and of endeavoring with might and main to inculcate the idea that so-called "beauty of structure" is the be-all and the end-all of their art, none has displayed more ardor than Daniel Gregory Mason. Like Cato of Rome, he is so hopelessly obsessed of one subject that he finds it almost impossible to discuss any topic whatsoever without a reversion to his *idée fixe* in some form or other. His volumes on "Beethoven and His Forerunners," "From Grieg to Brahms," "Romantic Composers," "The Appreciation of Music," have each and every one had as their "leading motif" the desperate endeavor to convert the world to the worship of the fetish Form. His newly published "Student's Guide to Music" endeavors to sow the same seed in receptive ground at all costs. So intent is Mr. Mason upon driving home his point that he seldom finds it pleasant to speak of Schubert, Schumann, Chopin, Liszt, Grieg and a host of others except patronizingly, tacitly implying that they can never be regarded as among the very greatest because of their alleged deficiencies of form.

It would be futile, of course, to combat Mr. Mason's point of view in detail at present. The favorite arguments pro and con have been aired with sufficient frequency to be familiar to all interested in the question. In defence of his views the author once again brings forward his much-worked simile of the two vases, one of beautiful and valuable material, though somewhat lopsided, the other of cheap earthenware, but well shaped, and then proceeds to relate with how little hesitation he would select the second in preference to the first. Applying the analogy to music, the only conclusion that the reader can glean is that Mr. Mason finds more merit in compositions carefully constructed out of a mass of uninteresting ideas than one in which the musical material possessed intrinsic value. Possibly he does, but if so it is likely that he will experience some trouble in forcing his likes upon the world.

Unhappily for his own purposes, Mr. Mason's main idea of form seems to connote sonata form. Because Chopin wrote "only three sonatas and two concertos," therefore "it is in beauty of form that his

\* "A Student's Guide to Music." By Daniel Gregory Mason. Cloth, 243 pages. New York, The H. W. Gray Company; Novello & Co., Ltd., London, 1909.

## NOTABLE TRIO TO TOUR

Cecil Fanning, Harriet Ware and H. B. Turpin to Give Unique Programs

An artistic combination of more than usual interest will be made on the American concert platform next season, when Cecil Fanning, baritone; Harriet Ware, composer and accompanist, and H. B. Turpin, accompanist, unite for a tour. The first part of their combined programs will consist of German, French and Italian compositions, rarely heard, sung by Mr. Fanning and accompanied by Mr. Turpin. The purport of these works will be explained by Mr. Turpin.

The second part of the programs will consist entirely of the compositions of Harriet Ware, sung by Mr. Fanning, with Miss Ware at the piano. A unique feature of this part of the program will be the fact that, while the composer is at the piano, the author of the words will sing the songs, as Mr. Fanning has written the lyrics for a number of Miss Ware's compositions. Mr. Fanning will also give some recitations with Miss Ware at the piano, the music for which has been written by her.

This unusual program has made so strong an appeal to the music clubs of the country that many engagements have already been booked for the trio.

Christie MacDonald to Star in New Musical Piece

Christie MacDonald, the comic opera prima donna who has been appearing of late as the *Pitti-Sing* of the New York Casino "Mikado" revival, is to be starred next season under the management of Louis A. Werba and Mark A. Luescher. Her first appearance under the new management will be in a musical piece written especially for her. She is also to continue her vocal studies under Mme. Ardny in Paris.

In Europe, season of 1909-10.

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work falls short." One would be much obliged to Mr. Mason for some illustration of the formal weakness of Chopin's greatest writings. In what respects is the architecture of the Preludes, the Etudes, the Polonaises, the great F Minor Fantasia or the Barcarolle faulty? The whole difficulty is merely the time-dishonored confusion of bigness and greatness, a species of Philistinism that, as far as music is concerned, will not be downed.

For opera, of course, the author has all the customary scorn of the pedant. He accepts Wagner's music, it is true, but with a reluctance that can be read between the lines. Nor is he above the petty criticism of the lyric drama on the grounds of the squabbles of prima donnas, and because the conversation of certain members of audiences is often trivial and uninteresting. As well decry Shakespeare's dramas because of the occasional jealousies of "star" actresses, and because many persons prefer light farces to tragedy. Even piano recitals cannot be accepted unreservedly as genuinely great art, because "the average recital-goer is apt to think too much of the personality of the pianist, of his hair, his necktie or his wrist action." Excellences untold must, on the other hand, be found in chamber music because it appeals primarily to the mind. "Wherever we start," concludes the writer, "we shall advance . . . in the direction of preferring pure music to that which is alloyed, and of loving best not what most deliciously or richly feeds our ears, or what most violently stirs our emotions, but what gently thrills us with its divine beauty." Notwithstanding all this, the perverse world seems by no means inclined to relinquish the emotional appeal of music.

The chapters of the book dealing with "What Music Is Made Of," "Meter and Rhythm," "Phrases and Phrase Balance," "How Melodies Are Built into Pieces," and the like, are interesting without being very markedly original. Mr. Mason abstains from technicalities as much as possible, in view of the fact that the book is intended for the young.

## New Sheet Music

MUSICAL AMERICA has received a piano composition entitled "Waltz Caprice," by Clara A. Korn, of East Orange, N. J. It is dedicated to the members of "Sorosis," and is published by the Essex Music Co., of East Orange, N. J.

## TOUR FOR ALBERT QUESNEL

Loudon Charlton Announces Tenor Will Come Here Next Season

Albert Quesnel, tenor, who returns to America under engagement with the Metropolitan Opera Company, will likewise be heard in concert, under the management of Loudon Charlton. Mr. Quesnel has been abroad for several seasons, and has met with marked success. Previous to his departure for Europe the tenor has gained an enthusiastic following in this country, having sung in concert and oratorio under important auspices, and there will be many to welcome his return.

In 1907-8 Mr. Quesnel was a member of the Opéra Comique, Paris, and in that capacity won flattering recognition. He has sung with great success with the Colonne and Lamoureux orchestras in Paris, with the Bach Society, the Handel Society and the Schola Cantorum, under Vincent d'Indy, while he has likewise appeared and met with favor in Bordeaux, Lyon, Marseilles, Rouen and other French cities.

In London he has sung under such famous conductors as Henry Wood, Sir Frederick Bridge, Mr. Gill and Arthur Fagg. In Brussels he had the honor to sing under the celebrated composer, Edgar Tinel.

## Manager Johnston Honored

In recognition of his services in giving a benefit performance for the relief fund of the San Francisco Association for the Study and Prevention of Tuberculosis, the executive committee of the organization has adopted a resolution making R. E. Johnston, the New York concert manager, a life member of the association.

Captain Scott is to have a piano-player with him on his Antarctic expedition. It has been suggested that one of the records should be Lie's "Sure-footed Snow."



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## SUMMER MUSIC—SOME PERTINENT REMARKS

[From the New York Sun.]

The inevitable discussion of Summer music is now in order. We note in the mass of opinions that have been printed recently no reference to the quality of music to be provided for public ears—only quantity. Now so-called classical music is avoided by the "tired business man" in Winter, and it may be safely assumed that this apocryphal person would run miles to miss a Beethoven or a Mozart symphony, or movements from them, in the dog days. But we are not specially concerned with open-air music. Mr. Franko's programs in Central Park are not only capital, but almost revolutionary in scope, and yet his audiences seem to like them. That these audiences are chiefly recruited from the East Side ought to prove to pessimistic critics the wisdom of Mr. Franko and the short-sightedness of those tonal purveyors who claim that ragtime is still the idol of the people. Poor people! What sins of bad taste have not been laid at their doors by lazy bandmasters and others.

Music played in commodious, cool, covered gardens was more the mode twenty years ago than now; and why was this pleasing fashion allowed to lapse? Financial failure, possibly. Yet we believe that there are many public-spirited men in this city who would interest themselves in furthering the successful renewal of such a scheme. Think of the Theodore Thomas Summer-night concerts in the old Central Park garden. Recall those thrice delightful and never-to-be-forgotten concerts given under the magic baton of Anton Seidl

at the Brighton Beach pavilion. What music-making, what programs, in which grave and gay were admirably alternated. Because the dog star is in the ascendant must we forswear such nature music as the "Waldweben," the "Feuerzauber," the "Ride of the Valkyries" and a dozen other excerpts from the Wagner music drama? And Bach's great surging melody arranged for the strings, or a Mozart minuetto; do these beautiful compositions bore because the mercury is up?

Audiences of musical discrimination were attracted by Gilmore, Sousa, Victor Herbert and the Kaltenborn concerts. Where are those audiences to-day? Walter Damrosch and Victor Herbert in past seasons played before huge throngs at Willow Grove Park in the suburbs of Philadelphia. The programs discoursed would have made a crusty critic open his eyes and ears in wonderment. Why, instead of fishing at Lake Placid, doesn't Victor Herbert so contrive matters that with his model band he could play at some model garden in this city for several months each Summer? Why should Mr. Damrosch disband his skilled symphony orchestra in the hot season? There must be several hundred thousands of music lovers in town at this time of the year. Why can't they get what they long for? Is it true, after all, that a few months of Winter opera exhausts the musical passion and purse of the public? If this is so, then as a musical city New York lags behind Berlin, Paris, London, Munich and Vienna. We certainly lack good Summer music making.

Summer. Mr. Bonhote will be in town July and August, and will accept a limited number of pupils at his studio, No. 402 West One Hundred and Forty-eighth street, New York.

MME. MIHR-HARDY'S  
NEXT SEASON TO BE  
FULL OF ACTIVITYCaroline Mihr-Hardy as "Agathe" in  
"Der Freischütz"

Next season's tour for Caroline Mihr-Hardy is being booked under the management of R. E. Johnston, and a busy season is predicted for her. Mme. Hardy is considered one of the best American dramatic sopranos now before the public. Both in concert and oratorio, she has won an enviable reputation, having appeared with all the leading orchestras and societies throughout the country. She was principal soloist at the Maine Festival last season. An artist of unusual excellence, her voice is beautiful in quality, dramatic and powerful. She inherits her musical and dramatic temperament from both parents, who are Germans and accomplished musicians, her mother being a singer and her father an instrumentalist. Mme. Hardy has also gained distinction in Europe, having sung in Paris, Liverpool, Bremen and other foreign cities.

## Florence Marvin in Bar Harbor

Florence E. H. Marvin, instructor in voice, with studios in New York and Brooklyn, will conduct Summer classes in her studio, No. 24 Ledge-lawn avenue, Bar Harbor. Miss Marvin is an artist pupil of Ricardo Martin, of the Metropolitan Opera Company.

IN GREATER DEMAND  
THAN EVER BEFORECincinnati Orchestra Management  
Deluged with Requests for  
Bookings

CINCINNATI, July 7.—So far as the musical public of Cincinnati is concerned, little interest is taken at present in anything heavier than band concerts at the Zoological Garden and perhaps an occasional visit to Chester Park to hear light opera. One very busy place, however, is the office of the Cincinnati Symphony Orchestra, where preparations are being made for the greatest season in the history of the organization. Manager Frank E. Edwards has been out of the city almost all the time since the regular symphony season closed in April, working on bookings in other cities for next season, and will find it necessary to continue until the end of July. Mr. Edwards, who has been representing the Orchestra Association for almost ten years, declares that never before were so many requests received for the services of the orchestra.

Edwin Ideler, violinist, gave the third of his solo recitals of the current year at the Cincinnati Conservatory of Music last week. Young Ideler is taking an artist course under Signor Tirindelli at the Conservatory, and is preparing himself for the brilliant career which his repeated public hearings in this city clearly indicate for him. He opened his program with the first movement of the Tirindelli G Minor Concerto, which the composer himself introduced to the Cincinnati public in the Symphony Concerts some years since, and which has been played by Thibaud and Hartmann during the past season. Gladys Shailer was the accompanist of the evening, and also contributed a group of solos which she played with great clarity, finish and sweep. The program was further diversified by a group of cello solos expressively played by Selma Crosby, pupil of Julius Sturm.

Theodor Bohlmann completed his series of lecture-recitals before the Summer school of the Conservatory last week, his subject being the "Romantic school," with Schumann and Chopin as the central features. After a most scholarly analysis of the period Mr. Bohlmann gave illustrations in a comprehensive pianoforte program, which he played with poetic inspiration, beauty and richness of tone and authority. The lecture-recital course will be continued by Wilhelm Kraupner, who will treat of Wagner and his works, and by Harold Becket Gibbs.

Graduation recitals still continue at the Conservatory, and Lulu Urnston's piano program, given last Thursday evening, proved one of the most distinguished of the long series. Miss Urnston was for several years a pupil of the late Douglas Boxall, and subsequently of Theodor Bohlmann, and has been devoting herself to the study of piano, voice and composition for a number of years. In the opening number, the Sonata for Piano and Violin of Mozart, Miss Urnston had the assistance of Corinne Pfaff, pupil of Pier Adolfo Tirindelli. Madge Blount, pupil of Harold Becket Gibbs, gave a song recital Thursday afternoon. She revealed a rich contralto voice of much appeal.

## MILWAUKEE GIRL'S SUCCESS

## Luise Aken's Vocal Gifts First Discovered to Her by Stranger

MILWAUKEE, July 11.—Milwaukee bids fair to win more fame in the musical world through one of its daughters, Luise Aken, of No. 379 Twenty-first street, who is completing her third year of study under Mme. Marchesi, of Paris, and is attracting much favorable attention from the Parisian critics.

Eight years ago, when she was sixteen years old, Miss Aken visited her father's brother in Schwerin, Germany. One day, while seated at the piano singing for the entertainment of her cousins, a stranger was announced, with the information that he wished to see the person whose voice he had heard as he passed by the house. The stranger proved to be one of the opera singers of the Court. He expressed surprise that the voice should belong to so young a girl, and urged her to lose no time in having it cultivated. Upon her return to Milwaukee Miss Aken's parents arranged for her instruction by a local teacher of singing, under whose guidance she continued until at twenty-one she began her studies in Paris.

During the last few months Miss Aken, who is known in Paris as Miss von Aken (originally her father's name), has sung before the sister of the German Emperor and other court celebrities. She also sang before Melba, who professed to admire her voice greatly. On June 25 she sang four German and four French songs in her teacher's annual Paris recital.

Miss Aken's voice is a high, dramatic mezzo-soprano of large volume, and she is at present the only dramatic lieder singer

among Mme. Marchesi's pupils. She will begin the study of opera this Fall, and it is probable that she will return to Milwaukee in January for a few months' rest from her studies. This will be her first visit to her home in three years. M. N. S.

Franz Kohler Soloist at Sngerfest in  
Saginaw

Franz Kohler, concertmaster and violin soloist with the Pittsburg Festival Orchestra, played Vieuxtemps' Fourth Concerto, with orchestra, as well as an obblivato for Ruby Cutter Savage, at the second concert for the Sngerfest of the Lake Erie Circuit, at the Auditorium, Saginaw, Mich., on July 4.

Mr. Kohler duplicated on this occasion the success he has had on the recent tours of the orchestra. It is rare that a concertmaster rises to great heights as a soloist, but Mr. Kohler possesses that rare combination of musicianly qualities which makes him successful in both rles.

His performance of the concerto was technically most brilliant, and, while the work itself cannot be said to make extraordinary demands from the emotional standpoint, yet Mr. Kohler succeeded in infusing a warmth and color, by his own individuality, which quite rejuvenated the composition.

Edward Bonhote Teaching Saenger  
Pupils During Summer

Edward Bonhote, the English baritone, who, apart from his concert work, has been studying operatic rles with Oscar Saenger during the last season, has been entrusted by his teacher with the coaching of those of his pupils who wish to study during the

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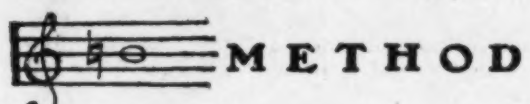
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## FROM "MUSICAL AMERICA" READERS

### What One Parisian Thinks of the Paris Metropolitan Season

No. 116 FAUBOURG ST. HONORE,  
PARIS, FRANCE, June 20, 1910.

To the Editor of MUSICAL AMERICA:

I have been told that your paper is the most important musical journal in the United States. I have, therefore, decided to address you without knowing you personally, in order to give you some information concerning the Italian season which the Metropolitan Opera Company gave at the Châtelet.

It must be admitted that Paris, which appreciates America very strongly, awaited the Metropolitan company with much impatience. Paris has, however, been greatly deceived. The publicity given the matter in the press by M. Gabriel Astruc promised much more than the public received for the enormous sum of 55 francs a seat. Caruso was found to be tired out, Slézak produced no impression whatever, but Destinn and Amato were admired. As for Mmes. Alda and Homer, they were ridiculous—poor in stage presence and vocally defective. The only ones who were at all successful were Amato and Destinn. Of course, Toscanini was admired, but Paris has already heard many conductors who were his equal.

It is true that the papers covered the artists, Toscanini, Gatti-Casazza, and even Astruc, with praises. It should be stated, though, that in France it is possible to buy the press when it comes to the question of publicity, and by paying such-and-such a price to the owner of the paper the latter will accept articles written by the impresario, but signed by the name of the paper's critic. It is shameful, but still the elaborate praise comes from the impresario.

### DANGERS OF OPERA SUBSIDY

Parisian Impresario, at a Disadvantage,  
Maintains Correspondent

The truth about Paris is told in a letter home from an American reporter to the Boston Transcript.

"The truth seems to be," he says, "that operatic audiences in Paris are weary of the routine of the two official opera houses. Since they receive a subsidy from the State, the State requires them to mount so many new French operas each year. A particular season may yield a 'Pelléas et Mélisande' or a 'Louise' or an 'Ariane et Barbe-Bleue.' Massenet and Saint-Saëns, before the years had crept upon them, used to be fairly regular and fruitful in their contributions to the repertory of the Opéra. Too many of the years, however, yield only routine pieces.

"Had the directors of the Opéra or of the Opéra Comique a free hand they would attempt none of them, but continue peaceably with their repertory, seek promising pieces abroad, and let new French operas stand upon their particular merits like any other. Subsidized and bound, they have no such freedom. They must take the best of the poor or the mediocre harvest of the year. Their publics are not so constrained, and unless a new French opera happens to interest them they stay resolutely away.

"To their own people many of the new French composers are as esoteric as they are to the mistrusting foreigner."

### Zenatello Gets a Setback in His Suit Against Hammerstein

PHILADELPHIA, July 7.—Judgment for want of a sufficient affidavit of defence was today refused Giovanni Zenatello, the Italian tenor, in his suit in Common Pleas Court, No. 1, against Oscar Hammerstein to recover \$34,085 for alleged breach of contract. Mr. Hammerstein's defence is novel. In the contract he agrees to pay the tenor \$1,300 for each performance or Sunday concert. Based on this, the defence set up that the contract, having been made in New York, is void because in providing for Sunday performances it is in violation of the New York Penal Code. Besides denying that he owes Zenatello any money, Hammerstein says that Zenatello owes him \$6,500 and sundry amounts advanced for transportation between this city and New York. He further declares that the artist was not always ready to fulfill his part of the contract, and that he refused to accept a part assigned to him in "The Prophet," an opera which Hammerstein was planning to produce.

I have talked to many people—musicians, journalists, critics, and people who went to these performances. All, or mostly all, were disillusionized. It was by no means a success, far from it, and it is believed in Paris that the object of Messrs. Astruc and Gatti-Casazza was to have themselves decorated with the Cross of the Legion of Honor.

Try to use your influence in America so that we can have American singers sent to us. That will both please and interest us. But this Italian company is truly mediocre. COUNT EMILE DE CHABOL.

### Kapellmeister Coates an Englishman— Not American

BERLIN, June 11, 1910.

To the Editor of MUSICAL AMERICA:

Allow me to make a little correction of a statement published by you, May 21, regarding Albert H. Coates, now Hofkapellmeister at Mannheim. You (as do all the papers) refer to Mr. Coates as an American, and refer to his appointment as first Kapellmeister of the Imperial Opera House at St. Petersburg as another American triumph. As Mr. Coates studied piano with me from 1899 to 1901, I happen to know that he is English by birth and nationality, though his mother is Russian. This exceptionally talented young artist lived in Russia most of the time prior to coming to Leipzig in 1899 to study, and has, I am sure, never been in America. I believe that, in view of the interest this unusual appointment has called forth both here and abroad, you will be glad to make this correction and give honor where honor is due, even if it robs America this once of an opportunity to be exceptionally gratified.

VERNON SPENCER.

### ENJOY HANSEN'S SINGING

Mme. De Rigaud's Friends Hear Tenor  
at Studio Musicale

Mme. Clara de Rigaud gave a musicale and reception to her Summer pupils on June 22, at which a number of her advanced pupils and some of her former Summer students who have returned for their second or third terms, sang. Marian Winant sang Briel's "Come," very creditably; Clementine Tetedoux sang the big aria from the "Queen of Sheba," Woodman's "A Secret," and was obliged to add several encores. Rosamond Chatham gave Edith Haines-Kuester's transcription of the Moszkowski waltz.

The feature of the evening, however, was the singing of Christian Hansen, who is now coaching with Mme. de Rigaud, and who is shortly to fill engagements in Omaha, Nebraska, and in California, at the end of this month. He received much applause for his rendering of an air from "L'Africaine" and several other operatic selections, his voice being found remarkably similar in timbre to Caruso's. He has appeared in many of the finest opera houses in Europe. By general request Mme. de Rigaud sang with him the duet from "Lohengrin." Among the guests were Mr. and Mrs. Breil, Mr. and Mrs. Eugene Kuester, Mrs. J. B. Bacon, Mr. and Mrs. Volpe, Helen Sousa, Miss Prescott, George Swertrup, and many other distinguished persons.

### Richard Strauss's Retirement from Berlin Opera Directorship Rumored

BERLIN, July 6.—The statement has been made, unofficially, that Richard Strauss will retire from the directorship of the Royal Opera House after conducting the usual ten operas of the season. His desire for rest and for increased opportunity for independent work is given as the reason. It is said, however, that he will tour Germany and France next year with the Vienna Philharmonic Orchestra.

### Wins Piano in Berlin Competition

BERLIN, June 20.—Zascha Spirakowsky won the annual contest among piano pupils of the Klindworth-Scharwenka Conservatory, which took place this morning in the Klindworth-Scharwenka Saal. The prize was a concert grand piano, contributed by the firm of Julius Blüthner, of Leipzig. Rudolf Ganz, Professor F. Gernsheim and Professor Philipp Scharwenka officiated as judges. The winner belonged to the class of Professor M. Mayer-Mahr. O. P. J.



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## RADCLIFFE GETS CROSBY

Richmond Organist to Have Charge of Bureau's Music Club Department

WASHINGTON, D. C., July 12.—W. L. Radcliffe has secured the services of Ernest H. Crosby, organist of All Souls' Church, of Richmond, Va., to have complete charge of the music club department of his entertainment bureau. Mr. Crosby will shortly take up his quarters in Washington for this purpose. This department is a feature to which Mr. Radcliffe has given much time and attention, and Mr. Crosby is just the man to continue its success.

Mr. Radcliffe has arranged a Chautauqua at Allegheny Grove, Cumberland, Md., for one week, beginning July 27. For this he has obtained such talent as the Old South Quartet, Col. Tom Booker, Polk Miller, the Ben Greet Players, and the United States Marine Band, under the direction of Lieut. W. H. Santelmann. This last-named body of musicians is one of the chief attractions, and the conductor has prepared brilliant programs for the series of four concerts.

Music in the Capital City is particularly quiet at present, the bands in the various parks in the city and the nearby resorts forming the chief attractions.

W. H.

## A New Western Concert Company

CHICAGO, July 11.—Dr. Carver Williams, who has long been identified with educational and artistic features in Chicago, as manager of the Cosmopolitan School of Music, has organized for next season a concert company that will be known as the Carver Williams Concert Company, embracing Harriet Case, soprano; Clarence Eidam, pianist, and Dr. Carver Williams, basso. Miss Case is said to possess a soprano voice of unusual sweetness and range, while Clarence Eidam, pianist, is an exponent of the Leschetizky method. Last season he played a Brahms Concerto with the Thomas Orchestra at one of the faculty concerts of the Cosmopolitan School with great success. Samuel B. Garton, who manages the Baldwin piano concerts, which will be given every Sunday afternoon next Winter, will have charge of the new organization. C. E. N.

## Amato Gets \$60 a Minute for Singing at Musicales

PARIS, July 9.—Pasquale Amato, whose singing during the recent season of the Metropolitan Opera Company here made him even more of a popular idol than Caruso, was one of the singers at a musicale given by Mrs. Potter Palmer this week. Amato rendering three selections at the musicale and it is estimated received \$60 for every minute he sang.

## Roumanian Court Singer to Study with Oscar Saenger

Anton Bürger, Roumanian court singer, has cabled Oscar Saenger that he will come to New York in September for a season's study with him.

## J. COURTLAND COOPER RETURNS FROM BERLIN

Noted Teacher of Singing Will Continue His Successful Work in Germany Next Fall

J. Courtland Cooper, the former Chicago voice teacher whose work in Berlin last season was one of the sensations of the musical life in that city, arrived in New York last week, en route to Chicago. He will spend his vacation in the Middle West, renewing former acquaintances and devoting himself strictly to the serious business of fishing.

Mr. Cooper visited Berlin for the first time early in the season, with little intention of remaining there. Several singers who had heard of his work in America sought his advice, and the immediate improvement in their public performances following their study with him caused widespread attention. When Francis Maclennan, of the Royal Opera, came to Mr. Cooper to have certain defects in tone production remedied and as a result of the latter's advice showed remarkable improvement, which did not escape the attention of even the Emperor, Berlin began to realize the extraordinary gift Mr. Cooper possessed, and he was soon besieged by applicants for instruction from all quarters. His classes included several members of the royalty and a large number of Americans who had been working for years with indifferent results until they came under Mr. Cooper's care.

One of these pupils, whose discouragement over previous failures had brought him to the point of self-destruction is now filling a series of engagements and winning marked success.

Mr. Cooper has for thirty years made a deep study of the voice, and the results of his ministrations apparently give him a full claim to the title of "tone specialist." He will return to Berlin in the Fall, and with the aid of several assistants continue teaching there throughout the season.

## Arthur Rosenstein Directs in Munich

MUNICH, GERMANY, July 11.—The third concert of the Akademischer Orchester-Verband, of Munich, was given recently under the guidance of Arthur Rosenstein, formerly of New York. The program included Handel's G Minor Concerto Grosso, Intlekofer's "Lieder Zur Laute," Tschai-kowsky's "Andante Cantabile" in B, Boccherini's "Minuet" and Brahms's Hungarian Dance.

## Russian Singers Charm London

LONDON, July 9.—Marie Alexandrovitch, the Russian soprano who created a sensation at a concert given last week by William Waldorf Astor, has been engaged for next season at Covent Garden, solely on the strength of this one performance. She is a pupil of Jean de Reszke and has met with success at the Paris Opera. Olga Tchama is another young Russian singer whose voice has been stirring popular acclaim in London.

## SPENDS SUMMER STUDYING

Beatrice McCue, Contralto, Preparing for Next Season's Programs

Beatrice McCue, the contralto, has just returned to New York, where she will spend the remainder of her Summer preparing her programs for next season. She spent some time recently at Stafford Springs, Conn., and the picture herewith shown was taken at "Woodlawn," the Sum-



Beatrice McCue at Stafford Springs, Conn.

mer home of C. T. McCue, an automobile manufacturer of Hartford, Conn. This mansion is situated on an estate of 900 acres in a mountainous district.

Miss McCue scored an emphatic success on June 26, when she appeared at the Lafayette Avenue Presbyterian Church, Brooklyn.

## Bonci Studies English With an American College Professor

Alessandro Bonci, the Italian tenor, who recently voiced his opinion that the salvation of high-priced opera in America lay in its being given in the English tongue, has proved his good faith by engaging a young American college professor who is to be his constant companion this Summer, and whose sole duty it will be to teach him thoroughly the English language. He had already shown his partiality to Americans by engaging as his pianist-accompanist for his forthcoming concert tour Harold Osborn Smith, who is an American to the core.

## JERSEY SAENGERBUND HAS A TWO-DAY TEST

Twenty-five Organizations Represented at Convention in Trenton—Several Notable Concerts on Program

TRENTON, N. J., July 5.—More than a thousand Germans from all parts of New Jersey and Pennsylvania gathered in this city for the second biennial Saengerfest, of the New Jersey Sängerbund, which began yesterday at Hill's Grove. The Harmonie Singing Society, of this city, is acting as host, and among the twenty-five organizations represented are the Concordia Singing Society, of Carlstat, N. J.; Orange Maennerchor, of Orange, N. J.; Evenriter Liederkrantz, of Union Hill, N. J.; Concordia Singing Society, of Perth Amboy, N. J.; Freissinn Singing Society, of Haledon, Paterson, N. J.; Wiener Gemuthlichkeit, of Philadelphia; Leuch Ungarnen Sang Verein, of Trenton; Liedertafel Singing Society, of Trenton; Cecelia Singing Society, of Trenton; Liederkranz Singing Society, of Trenton; Deutsch Ungarn Singing Society, of Trenton; Liedertafel, of Trenton; Aurora Singing Society, of Princeton, N. J.; Harmonie Singing Society, of Trenton; Badenia Singing Society, of Trenton.

There was a concert in Turner Hall last night and this afternoon the societies joined in choruses at Hill's Grove. Yesterday afternoon was given over to the prize singing contests. There were four groups in the contest, according to the number of singers participating. In the first class for thirty-six participants the Concordia Society, of Carlstat, was the only society entered. The organization of this society was so perfect that no other lodge in the State could be induced to enter in a contest with it. The judges of the competition were: Dr. Felix Jaeger and Carl Figue, of Brooklyn, N. Y., and Theodore Hemberger, of Baltimore.

Colonel E. C. Stahl, president of the Saengerbund, delivered an enthusiastic address in relation to the order before the beginning of the singing fest. He spoke of the harmony of the societies throughout the State, and of the progressiveness of the order and concluded with the declaration that "the present Saengerfest of this city was the greatest celebration ever conducted by the society."

The concert rendered last night was heard by nearly three thousand people. The singing was directed by Edmund Trossbach. Albert Stretch, a local musician, rendered several violin selections, and Frederick C. Rees, of Philadelphia, gave a vocal solo. A number of societies also participated.

To-day a parade, concert and business meeting completed the two-days' convention. The feature of the day was the massed chorus of six hundred voices under the direction of Edmund Trossbach. The chorus rendered two songs, "Das Deutsche Lied" and "Das All Deutsche Liebes Lied."

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## A BOSTON CONCERT OF ANCIENT MUSIC

Arnold Dolmetsch Lectures Before  
National Education Association Convention

BOSTON, July 7.—A lecture-recital on music and musical instruments of the seventeenth and eighteenth centuries was the feature of to-day's session of the National Education Association Convention, in Jordan Hall, attended by more than 700 music supervisors, directors and teachers. Charles I. Rice was in charge of the session, and Arnold Dolmetsch was the lecturer. He was assisted by Mrs. Dolmetsch.

Mr. Dolmetsch said in part: "There are many persons who suppose that the music and the musical instruments of the period preceding Bach are of no interest except to the antiquarian. This is a mistake. Music is not a science, but an art, and just as there were painters from the beginning of time, so there was music as far back as there was civilization.

"It has been proved that there were orchestras of eighteen pieces in use in Egypt six centuries B. C. The music of those periods and all the way up to Bach was written for special instruments, and to get the full beauty of it it is necessary to perform it on these instruments.

"A characteristic feature of these instruments that you will hear to-day is their softness of tone. It should be remembered that the strings are not struck by hammers, as in the modern piano, but are plucked as are the strings of the harp. The tendency of the makers of all modern musical instruments has been to secure great volume of tone. But it should not be considered that because music is louder it is necessarily better music. A painting one hundred feet square is not necessarily a better painting because it is so much bigger than a painting one foot square. Both may be equally good art.

"In the days when these instruments were in vogue people at concerts concentrated their attention on the music, and did not talk during the numbers. They were trained to listen. Some such training would not be out of place to-day."

The following program was then given:

"John, Come Kiss Me," for the spinet and octavina, anonymous English, c. 1600; "Heart's Ease," for the viola da gamba, anonymous English, c. 1560; fantasie for treble and bass viol, "La Caccia," Thomas Morley, 1599; two pieces for the harpsichord, toccata, Henry Purcell, c. 1670; "Socur Monique," Francois Couperin, 1700; two pieces for the viola da gamba, accompanied by the harpsichord, "La Plainte," Marin Marais, c. 1700; "Les Vendangeuses de Montguichet," De Caix d'Hervelois, 1731; harpsichord pieces, sonata in D major, Domenico Scarlatti, 1715; "Le Rappel des Oiseaux," J. P. Rameau, 1721; musette en rondeau, J. P. Rameau, 1721; tambourin, J. P. Rameau, 1721; sonata for the viola d'amore, accompanied by the harpsichord, Attilio Ariosti, 1715; harpsichord pieces, introduction, gavotte et musette from English Suite in D minor, toccata in G major, J. S. Bach; prelude and fugue in C major, prelude in F minor, prelude in B flat, for the clavichord (from "Das Wohltemperirte Klavier"), J. S. Bach.

Other features of the session were the playing of various mechanical instruments and Liza Lehmann's song cycle of "The Daisy Chain," which was sung by Mrs. Annie E. Hollis, soprano; Adelaide J. Griggs, contralto; Charles F. Hackett, tenor; Leverett B. Merrill, bass; Earl William Smith at the pianola.

### Miss Monzel's Pupils in Chicago End-Season Concert

CHICAGO, July 11.—Miss M. A. Monzel, head of the Monzel Musical College in Kimball Hall, conducted an interesting concert of her pupils there last Wednesday evening, showing how well her specializing for ensemble playing in orchestra had progressed during the season that was closing. The members of this orchestra were: Mrs. J. Konkrite, Jean Ovens, Lizzie Wolff, Louise Kufferer, A. L. Daniels, Rose Gilmore, E. Kimpton, F. Wilson, G. Reid, G. Rozine, G. Lewis, F. Harrington and W. Wasmund. A long and diversified program was given by members of the school.

Thamara de Swirsky, the Russian dancer, formerly of the Metropolitan Opera House, is performing this summer for the benefit of society at Newport, Bar Harbor and other principal resorts.

## CHICAGO MUSICIANS' SUMMER PURSUITS

Director Oberhoffer, of Minneapolis,  
on His Way to Europe—Miss  
Herdien's Success

CHICAGO, July 11.—Emil Oberhoffer, the gifted conductor of the Minneapolis Symphony Orchestra, accompanied by his wife, passed through Chicago early last week, en route for the East, where he sailed for Europe and expects to remain abroad until September.

Mabel Sharp Herdien, who won great success with the Chicago Apollo Club last season and with the Mendelssohn Club, of Toronto, has been re-engaged to sing for Pierné's "Children's Crusade," to be given by the Mendelssohn Choir, of Toronto, next February. Mrs. Herdien leaves next Monday for a protracted pleasure trip West, and will remain away until September 1.

George Nelson Holt, the well-known educator, and the baritone soloist of the Seventh Science Church has gone to Paris for the Summer.

Elaine de Sellem who did such fine work last week in the title role of "Mignon," at the Illinois Theater, is appearing this week as Lola in Joseph Sheehan's revival of "Cavalleria Rusticana" at Ravinia Park.

Marie Sidenius Zandt last week created a delightful impression as the vocal soloist with the Philharmonic orchestra singing the Valse from "Romeo et Juliet," giving Chaminade's "Summer" as a seasonable encore. On July 19 she will sing Swedish songs in costume at Mandel Hall (Chicago University).

Marc Lagen, well known as a singer of this city, has abandoned that line of work to take up management in the East, and announces that he will manage Harriet Foster, the mezzo-soprano who has won distinction both at home and abroad.

J. E. Francke, the New York manager, was a sojourner in Chicago last week, and said that he had several brilliant young artists under his direction for the Fall, notably Emma Patten, a young American soprano, who has been singing in Paris.

Eric De Lamar, the gifted composer, organist and director of music at the New England Congregational Church, has taken to the woods for the Summer, near Wausau, Wis. Mr. De Lamar, who is connected with the Chicago Musical College, is the musical critic of the Chicago *Inter-Ocean*. At present he is devoting some time to composition and his new works have been found to be of more than passing interest.

Georgia Kober, the Brünnhilde of pianists, has given a number of successful recitals up to date this season at Chautauqua, N. Y. She will be connected with the Sherwood School, as usual, next year.

Beatrice Van Loon, who is creating a sensation by her fine voice and artistic singing in the concerts of Innes' Band this Summer, is a pupil of Mrs. Gertrude Grosscup-Perkins, of the Chicago Conservatory. Miss Van Loon has had no other teacher, and has studied with Mrs. Perkins for a decade. Her repertoire is extensive, as instance, she sang last week in Milwaukee: "Dich theure Halle," from "Tannhauser"; "Elsa's Prayer," from "Lohengrin"; the great "Freischütz" aria; "O don Fatale," from Verdi's "Don Carlos"; Van der Stucken's "Oh! Come with Me in the Summer Night" and other arias, beside many encores. C. E. N.

### Mrs. Stacey Williams, of Chicago, on a Musical Pilgrimage Abroad

CHICAGO, July 11.—Mrs. Stacey Williams left Chicago June 14 and sailed from Quebec for Europe a few days later, accompanied by her pupil, Mrs. Sweet. These annual pilgrimages of Mrs. Williams have been enjoyed by many pupils who have come under her artistic tutelage. This year, however, she is making a longer tour than usual, and felt that she would have to limit her entourage. She will visit Ireland, travel through Wales and England, then go to Switzerland, and incidentally will attend the performance of the Passion Play at Oberammergau. Mrs. Williams expects to be back in her studio in Kimball Hall by September 15.



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"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.

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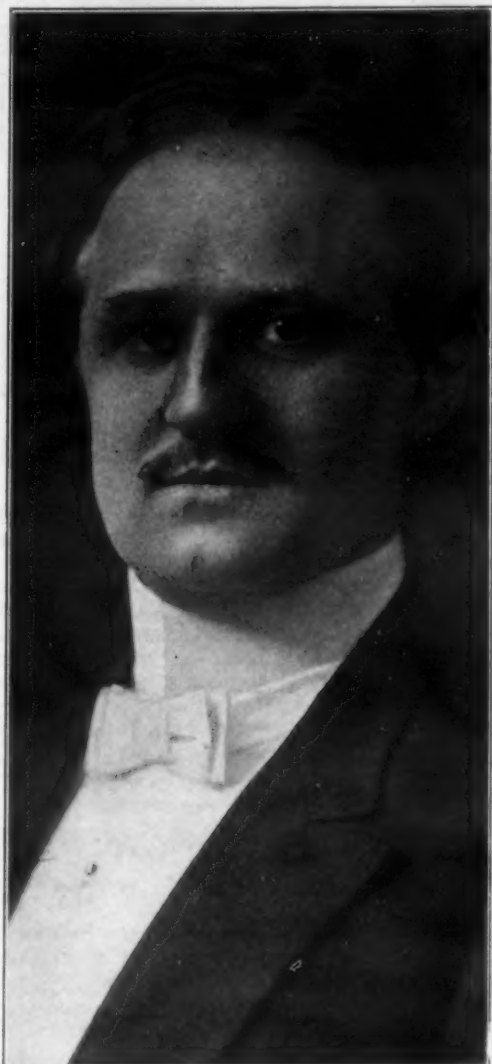


## 5,000 IN PARK HEAR KALTENBORN MUSIC

**First Concert in Upper Section of  
New York's Playground Proves  
a Big Success**

Park Commissioner Stover opened a new music center for orchestral music in Central Park on Sunday, July 10, in the afternoon, when a concert was given by Franz Kaltenborn and his orchestra in the vale at McGown's Pass Tavern, near 106th street. There is at this place a kind of natural amphitheater, and the belief that the acoustics of the place would be particularly good was amply justified by Sunday's experiment.

Owing to the constantly thickening settlement of the upper east side of the city



**FRANZ KALTENBORN**

**His Symphony Orchestra Gave a Successful Concert in Central Park Sunday**

there has been an increasing influx of persons into the northern end of the park, and although the weather looked threatening just before Sunday's concert, an assemblage of some 5,000 people gathered to hear the concert. The people thronged the slope, which arises upon three sides of the place, where the stand was erected. Men, women and children were about equally represented in the great audience, which

contained many who had probably never heard a symphony orchestra in their lives. All the youths and middle-aged persons reverently arose during the performance of the "Star-Spangled Banner," but the very young and very old remained seated. Despite the fact that there was neither roof nor other sound reflector over the orchestra stand the sound of the orchestra carried well throughout the vale, and was heard and enjoyed by everyone.

Mr. Kaltenborn's success was instantaneous. Listening to music has had no opportunity to become an art among the crowds of this place; but the fire and energy with which Mr. Kaltenborn threw himself into the work soon riveted their attention, and when for the third number a movement from a Beethoven Symphony was played the applause became prolonged and persistent. In fact, no other number on the program seemed to be more thoroughly enjoyed. The program was as follows:

"Star-Spangled Banner"; March, "Slave," Tchaikowsky; Overture, "Festival," Lassen; Larghetto from Symphony No. 2, Beethoven; Violin Solo, "Romanze," Svendsen (Mr. Kaltenborn); Selection, "La Boheme," Puccini; Overture, "The Merry Wives of Windsor," Nicolai; Ballet Suite, "Coppelia," Delibes, (a) Slavic Theme and Variation, (b) Festival March and Dance of the Hours, (c) Automaton Music, Waltz and Czar-das; Dream Music, "Hänsel and Gretel," Humperdinck; Hungarian Rhapsody No. 1, Liszt; Ride of the Valkyries, "Die Walküre," Wagner.

Mr. Kaltenborn's solo won him instant and tremendous applause, as did also the encore with which he responded to it, Schumann's "Träumerei." Several of the most important numbers he conducted without score, showing an intimate familiarity with works which inspired both the performers and the audience. He gave a particularly vibrant and impassioned reading of "La Bohème."

Commissioner Stover may well feel happy over the success of his plans for relieving the monotony and grind of New York's millions through music. Concerts at McGown's Pass will probably now become a fixed institution.

While yesterday's concert was in progress the usual one at the Mall was also going on under the able conductorship of Arnold Volpe. This concert drew many thousands and after an hour or so before its beginning it was impossible to get a seat. Throughout the concert there were also thousands standing.

Mr. Volpe and Mr. Kaltenborn will alternate at the two music centers in Central Park, as well as giving concerts at Madison Square.

### CHICAGOAN PLANS NEW WAY OF BINDING MUSIC

**W. N. Gambel's Device Welcomed by  
Publishers and Musicians—How  
the Idea Suggested Itself**

CHICAGO, July 11.—"There is nothing new under the sun" has been emphatically disapproved by the Gamble Hinged Music Co., a new proposition that is attracting a great deal of attention in this city by reason of its many uses, economies and absolute practicability. It is said that the Gamble hinge is revolutionizing the sheet music trade wherever it has been introduced. A leading music dealer of the United States recently remarked to Mr. Gambel: "In sixty days our sales over the counter multiplied 600 per cent., and I was so surprised that I asked the clerks and they told me it was largely due to the application of the hinge in music. This certainly establishes

### Former Pittsburg Soprano, Now Prominent as New York Soloist



**Agnes Kimball, Soprano, Who Won Ovation from Indiana Music Teachers**

PRINCETON, IND., July 8.—Agnes Kimball, soprano, formerly of Pittsburg, but now of New York, where she holds one of the best-paid church positions, and who has been engaged as soloist during August at Lake Chautauqua, N. Y., achieved a real triumph by her singing at the convention of the Indiana State Music Teachers' Association just adjourned. Princeton was the former home of Mrs. Kimball, and her townspeople accorded her a most hearty welcome.

Mrs. Kimball is every inch an artist, and proved her abilities in such exacting numbers as Verdi's "O Don Fatale," from "Don Carlos"; Stephens's "Nightingale," Nevin's "Serenade," Weil's "Spring" and Parker's

"The Lark Now Leaves Its Watery Nest."

At the conclusion of each one of these the enthusiasm of the audience was great and the singer was recalled to the stage time after time. Her voice is of wide range and lovely in quality, and her dramatic ability is remarkable, as was evidenced by the rendering of the Verdi number. Several encores had to be given. Mrs. Kimball displays thorough musicianship, and this happy quality is backed up by a degree of personal magnetism and charm.

Aside from her August engagement, Mrs. Kimball will spend her Summer in rest and in preparation for her next season's concert tour, which will be quite extensive.

the value of the new invention beyond cavil. This recalls an interesting story. A few years ago W. N. Gambel, while attending church service, observed the disconcerting effect that singers experienced by dropping leaves of music in singing solos and then replacing them in the wrong position. This made such a marked impression that he, being something of a musician and a very ingenious and practical man, conceived the idea then and there of hinged music. He designed and patented an original and suitable binding, likewise the automatic machine for its manufacture. He worked on this invention and its various improvements for over four years, and has now brought it about so that one machine can turn out fully three miles of Gambel thread hinge bindings per day, and do it automatically. At this rate a machine with an operator could bind 4,000 copies per day, which

shows the economic operation of the device. Music can be bound at the cost of 1/10c. per copy, which consequently adds little to a publisher's expense, and much to the value of the music. The Gamble Hinged Music Co. has recently opened a beautiful store at No. 18 Van Buren street, opposite Steinway Hall. Mr. Gambel holds that "the luxury of to-day is the necessity of tomorrow," and is confident that his device will soon become a musical necessity, doing away with broken-back hymn books, ragged, unsightly and uncontrollable sheets of loose music that have annoyed singers and musicians since time immemorial.

C. E. N.

The Queen Mother of Spain is the president of the Madrid Symphony Orchestra, and most of the concerts are attended by the whole Royal family.

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## CHICAGO SUMMER SCHOOLS BUSY

**But Hot Weather Interfered Somewhat with the Opening Days—New Concert Companies to Draw from Local Talent—**

### News of Local Musicians

CHICAGO, July 11.—The various musical colleges and conservatories are navigating this Summer in easy fashion under half sail; but, all claim sufficient patronage to keep them reasonably busy in order to keep the heads of the various departments or their understudies fairly well occupied. The extremely hot weather has militated somewhat against the largeness of attendance that was expected for the Normals. The heads of schools, however, are taking satisfaction in the fact that quality rather than quantity has been coming their way and the class of students is earnest, hardworking and high grade and consequently are not as fatiguing as they would be if they were of the primary order. Many teachers from the South and Southwest are currently here taking normal courses. It is a trifle unfortunate, perhaps, that these teachers cannot enjoy the ministrations of our admirable orchestra; but they should be content with the really good work of the Philharmonic Orchestra, which has been giving concerts nightly at Ravinia Park. Various large military bands are giving popular programs at the Summer resorts in and about this city, and one or two opera companies are holding forth.

In other columns of MUSICAL AMERICA it will be observed that a number of concert companies have been organized, not only for service this Summer, but during the coming Winter. These companies will confine themselves to enlistments of strictly local talent, which points to the fact that Chicago is active as a central market for

musical art. Two large opera companies have been organized here this Summer to appear in a dignified repertory in the larger cities of the West.

Harriet McConnell, the 17-year-old contralto, is one of the latest and most promising discoveries of William Beard. She has a remarkable voice ranging from low to high F, singularly true and musical throughout its entire range and used naturally.

Arthur Olaf Anderson is experiencing a remarkably successful Summer season. Many teachers from distant parts are working with him in composition and theory. Mr. Anderson finds that the comparative quietude of Summer is an excellent time for getting scholastic results.

L. A. Phelps, one of the pioneer music teachers of Chicago, with studios in the Auditorium, will continue his classes during this month and then rest during August in the pines of Michigan.

### Success of the Drake School

The Drake School of Music in the Fine Arts Building, which has just closed its first year most successfully, has more than satisfied the sanguine expectations of its progenitor, Earl R. Drake. All departments of the Summer session will soon be in full running order. Mr. Detweiler, the very successful head of the piano department, Miss Brainard, Miss Blood, Miss Thompson, and Kate Cohen all have a goodly number of pupils, not to remark Mr. Drake's ensemble classes, which are surprisingly good. The unique advantage possessed by this school is the thorough equipment for orchestral work, which was recently exploited in the commencement exercises, when a large orchestra, com-

posed of pupils of the institution, furnished all the accompaniments. A number of well-known instrumentalists from the South and West have joined his classes during the Summer season to take advantage of his instruction in orchestral playing.

### A New School of Opera

N. B. Emanuel, director of the Chicago Philharmonic Orchestra, which has been filling a successful engagement at Ravinia Park, will in a few weeks start a new school for opera. It is expected that the chorus of the Chicago Grand Opera Company will take a considerable contingent from this city and Director Emanuel will begin thus early to teach the repertoire of the organization.

Herbert Krischner, a gifted young pupil of Max Fischel, the violinist, who recently appeared in concert in Minneapolis, scored such a success that he was offered an engagement in the Minneapolis Symphony Orchestra. The young man sensibly declined the offer, as he wished to continue his work with Mr. Fischel.

Mrs. Clare Osborn-Reed, director of the Columbia School of Music, is more than pleased over the Summer session as it has progressed thus far. Several members of her faculty are now abroad.

Salvatore Tamaso and J. Allen Whyte have organized a concert company, led by "the wonder, Melini," which enlists Lina Burtozzi, soprano; Sig. Pasquale Seis, tenor; Alessandro Archangeli, baritone, and Sig. Octave Senali, accompanist. Manager Whyte goes over to Michigan next week in advance and will take these artists on a concert tour through the Michigan, Wisconsin and Canadian resorts.

Maurice Goldblatt, of the Chicago Musical College faculty, appeared as violin soloist last Monday with the Philharmonic Orchestra at Ravinia Park.

George A. Brewster, tenor, a member of the faculty of the Columbia School of Music, will give a recital next Friday afternoon at the school. Last Friday the recital was given by advanced pupils of all departments. Mabel P. Seward, pianist, will appear with Mr. Brewster in this week's program.

### Mrs. Blodgett to Locate in Chicago

Mrs. Blodgett, who has done yeoman service for Loudon Charlton, and who is a clever writer and a remarkably good business woman, is temporarily located in Milwaukee, attending to the Charlton interests. It is understood that she may transfer the field of her operation to Chicago this Fall.

Busybodies who have been circulating the rumor that the Sherwood Music School was to remove from the Fine Arts Building, have as usual acted without any basis of fact. The Sherwood School has renewed its lease and will continue in the Fine Arts Building, with practically the same staff of

teachers under the direction of William H. Sherwood, as formerly, the term opening early in September.

Frederick Bruegger enrolled so many pupils last Fall that he has been unable to escape duty and will continue busy up to the end of this month. His wife is now visiting her old home at Marshalltown, Ia., and as soon as he can conclude his classes early next month Mr. and Mrs. Bruegger will start for a protracted fishing trip in Northern Michigan.

Kelley Alexander, who has been director of music at Lombard College, is in Chicago for two months, taking daily lessons with Thomas MacBurney. Early in September Mr. Alexander will become the director of music at the Christian College, Columbia, Mo.

Agnes Lapham, after an unusually busy season concertizing and teaching, has gone West for the Summer.

Louise Burton will spend her vacation on a Wyoming ranch.

Grace Nelson, Elaine DeSelle and Eleanor Fisher gave a delightful musicale last week at the country home of Frank Gorton at Wheaton.

Walter Keller, the organist of St. Vincent's Church, furnished the music for the High Mass celebrated by the Rev. A. Murphy, C. M., at Camp Dickinson, last Sunday morning, over 10,000 persons being present to hear the Mass celebrated for the soldiers. Mr. Keller had the assistance of the Paulist Choir of St. Mary's Church, which furnished most impressive music for this significant occasion.

### Bush Temple's Normal Session

The Bush Temple Conservatory, according to manager Kenneth M. Bradley, is enjoying a very successful normal session, which will continue four weeks more. Mme. Julia Rivé King is giving a number of piano recitals before the pupils. William Willets, the well-known vocal teacher, is devoting his efforts to that department and Kenneth M. Bradley is lecturing on general subjects. During the Summer Martin Ballmann continues to conduct the orchestral school.

Juna Todd, who had a studio at No. 4601 Vincennes avenue, presented a number of her promising pupils in a recital last Monday evening at her studio. Incidental to the program, Mae Pollock, soprano, pupil of Clement B. Shaw, provided vocal numbers that were pleasing. Miss Todd's pupils gave a very good account of themselves in a lengthy program.

N. J. Corey, the well-known educator and lecturer, who gave a recital last week at the Chautauqua in Streator, Ill., spent a day in Chicago, visiting old friends and announces that among other re-engagements this Summer was the Colorado Chautauqua where he would speak on his favorite topics in music.

[Continued on next page]

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Carl Kinsey is spending the Summer at Delavan Lake. At present he is entertaining Dr. M. L. Bartlett, of Des Moines, who managed the big Festival in Iowa last year.

Anna Potter Grater, a gifted soprano pupil of L. A. Torrens, gave a very successful recital last week at Carbondale, Ill. She was accompanied by Gladys Brainard, the latter being a pupil of Victor Heinze.

A. Howard Garrett has gone to Boulder, Colo., where he gave a concert last evening. He has a six weeks' engagement teaching at the Colorado Chautauqua.

Louise Burton, one of the brilliant pupils of Thomas N. MacBurney, was the soloist with the Philharmonic Orchestra last Saturday evening at Ravinia Park, singing the aria from Massenet's "Hérodiade" with a vocal quality and artistic phrasing that was highly commendable.

Hugh Anderson, the basso, whose personal address is No. 4522 Van Buren street, has mailed a neat circular to the various woman's clubs throughout the country. He is one of the interesting artists of this city.

Louise St. John Westervelt, of the Columbia School, who has made such remarkable success in choral work, sailed on June 25 on the *Kroonland* for Europe. She will spend the major portion of the Summer in Switzerland and Germany.

Peter C. Lutkin and his wife left last week for their delightful Summer home at Northpoint, Mich. Last year was an unusually successful one in the music department of the Northwestern University and his work had a crowning triumph in the North Shore Festival.

Frank Waller, who superintended the staging, rehearsals and choral work of the production "Mignon" by the Chicago Opera Society, is officiating in the same capacity with the Joseph Sheehan organization, which appears this week at Ravinia Park with a revival of the Thomas opera. Mr. Waller's success in this class of work has created a great demand for his service and he will open a studio in the Fine Arts Building with that class of work in view next season.

Blithsome George Ade Davis writes that some of the absentees of the Chicago Musical College faculty are disporting themselves as follows: Maurice Rosenfeld (music critic of *The Examiner*) and wife will sojourn in Detroit and camp in the Northern woods during the interim between the close of the Summer term and the opening of the new school year. Carl Ziegfeld plans to spend some time hunting big game in the Northwest in company with William Leahy, of the Rock Island Railroad; R. Earle Smith contemplates a sightseeing trip through Yellowstone Park; Maurice Devries will tarry in Eastern centers; Mrs. O. L. Fox will visit Wisconsin lakes; Signor Alfieri has already telegraphed his Kenosha relatives that a certain person whose appetite has long been remarkable in musical circles will visit them again this Summer; Harold B. Maryott expects to go somewhere, but hasn't decided the exact location, and Dr. Louis Falk will remain in Chicago, thank you. Other members of the college faculty and business staff will either be present or accounted for. C. E. U.

disheveled and poses of magnificent abandon, Mordkin snatching the crimson veil of gauze from her shoulders, dancing, dancing, dancing to the Pipes of Pan until Pavlowa sinks and swoons to the grass, pressing the red roses to her lips.

Then it is that when the curtain falls on the Bacchanalian dance, and the lights go up, the people in the theater look around at each other as if they had awakened from a splendid dream, and they realize that it was the spell of the dancers that led them back to the days of Greece and Rome.

### NEW YORK PIANIST WINS A GREAT SUCCESS AT TEACHERS' CONVENTION



—Photo by Aime Dupont

**MME. CECILE BEHRENS,**  
Pianist, an Artist Pupil of Wassily Safonoff

Mme. Cecile Behrens, pianist, a pupil of Dr. William Mason, and an artist-student with Wassily Safonoff, the former director of the New York Philharmonic Orchestra, completed a busy season with a most successful appearance before the New York State Music Teachers' Association in convention in Syracuse. Though Mme. Behrens had such artists as Ernest Lutcheson, Howard Brockway and others as her colleagues in the various programs, she did not suffer by the comparison.

She was heard in three solo numbers—"Au Matin," Mason; "Promenades d'un Solitaire No. 1," Heller; Thirteenth Rhapsody, Liszt—and in ensemble in the Dvóřák String Quintet, op. 81. In the solos Mme. Behrens exhibited a good tone of round, full character, much technical facility and a commendable repose. These virtues were combined with a fine sense of tonal balance in the quintet. It may be that this pianist will find her greatest successes in ensemble, for she possesses the necessary qualifications to excel in concerted forms.

Mme. Behrens has made frequent solo appearances in New York, and it is unfortunate that her large classes of pupils have made it impossible for her to be heard more widely. Her obvious talents for public work should create a large demand for her work.

## NEW LOS ANGELES CHORUS HAS DEBUT

**"Musical Salon," Under Conductor Dupuy, Presents Pleasing Popular Program**

LOS ANGELES, July 16.—One of the latest musical organizations in Los Angeles is the "Musical Salon." This is a chorus of mixed voices which looks after the social side of life as well as the musical. Harley Hamilton tried directing it a while, but the social element so dominated that the musical was weakened, and he gave up this work to devote himself to more serious things.

Recently the society obtained J. P. Dupuy to direct it, and he brought it to the point where a public program could be given. Last Thursday night, at the Gamut Club Auditorium, the salon made its initial bow in a pleasing popular program. Mr. Dupuy was wise enough not to attempt any very heavy numbers until his chorus had worked together longer. But if he is supported by the membership in the matters of added voices and regularity of practice, he may achieve the same sort of results that has marked his work with the Orpheus Club, of which any director could be proud.

At the above concert, Oskar Seiling was the soloist. Mr. Seiling is accounted one of the leading violinists of Los Angeles, and again proved his right to that rank by his artistic playing.

The Fillmore School of Music has been giving a series of recitals and lectures during the year, the last of which was participated in by a number of pupils of Mrs. Jessie Small, piano teacher.

Pietro Buzzi, who came here with Channing Ellery several years ago, and who then left the concert field for the teaching studio, established the Verdi School of Singing, which devotes most of its attention to Italian opera selections, as might be inferred from its title. Last Tuesday this school gave one of its operatic programs, at the Gamut Club Auditorium, before an audience that filled this beautiful little theater. In the center of the program Mr. Buzzi gave a talk on the precepts of the old Italian masters of singing.

Prominent voices on the program were those of Mrs. Cattern, Lucy Godsey, in "Ah fors e lui," and Myrtle Ward, in "Roberto lo che adoro." Henri La Bonté assisted on this program by singing "Donna non vidi mai," from "Manon Lescaut." Mr. La Bonté has been engaged for next season by the Henry Russell's Opera Company, in Boston.

St. Paul's Cathedral has at last seen the necessity of installing a new organ, and a fund of \$14,000 is being raised for that purpose. Ernest Douglas has worked faithfully for the congregation as organist and choirmaster, and his labors have brought the cathedral authorities to the point of supplying him with a good instrument in the place of the rattletrap that has posed as an organ for the last thirty years. W. F. G.

### Flora Wilson in Denver

DENVER, June 29.—One of the smartest events of the season was the garden party given last night to eight hundred guests by Mrs. J. J. Brown. The chief musical feature was a group of songs given by Flora Wilson of Washington, D. C., the beautiful daughter of the secretary of agriculture, who is Mrs. Brown's guest, and who received with her hostess. She possesses a remarkable voice, which was heard for the first time since her arrival in town. L. J. K. F.

Puccini's "Madama Butterfly," which was given in Brussels last October for the first time, was sung there forty-one times during the season now closed.

## RUSSIAN DANCERS BEWITCH LONDON

**Music Made Wonderfully Visible by Art of Pavlowa and Mordkin**

LONDON, July 9.—The Russian dancers have become a cult in London. "Have you seen Pavlowa?" is said so often that it is becoming a catchword, and whenever people meet the wonderful act of this dancer and of her associate, Michael Mordkin, comes up for discussion.

People go to see them again and again. Their dancing is so wonderful that it is not enough to see them once. Just as you could look forever on a beautiful picture, or never tire of the Venus de Milo, or read and reread some masterpiece of literature, so the desire to see Anna Pavlowa and Michael Mordkin is luring people of all classes to the Palace Theater.

There have been world-famous entertainers at this house before; there have been sensations of a season, but never until today has there been a sensation of a century. That is why, every night at about ten o'clock, motor-cars and carriages arrive at the Palace and set down stately women in beautiful dresses, who are content to stand at the back of the stalls, for there are no seats left, rather than forego the wonder and the fascination of the dancers.

When the electric numbers on each side of the stage tell of Pavlowa's appearance a wave of expectancy sweeps over the audience. Look along the rows of faces and it will be seen that every one is tense with anticipation, every chin uplifted, every body set forward to get the best view of the stage.

The orchestra begins very softly the music of Glinka's mazurka, and the curtain rises on a garden of roses and statues of dryads and nymphs brooding over a marble-balustrade lake.

Then the stage is filled with Russian dancers, and the Russian Nights Entertainment begins. It is not yet the time of Pavlowa; these are the dancers who come first to give the atmosphere, to attune the audience to the right key.

These dancers—the men in snow-white hussar uniforms, feathered hats of crimson velvet, and jingling gold-tasseled boots; the women with pearls in their hair and fur-trimmed dresses—make the audience realize for the first time what a mazurka really means. They tell the temperament and the character of the Slav with their restless feet. There is the majesty of manhood, the recklessness of spirit, the gay bravado of life in every movement.

They are followed by Mlle. Eduardova, who dances a hornpipe as a Russian sailor—and then there is a pause. It is the turn of Pavlowa.

Into the garden a Roman comes—a great broad-chested man of wide shoulders and limbs that are large with muscles. His handsome face is crowned with a jewelled circlet round his hair. His legs are brown and bare, and he stands like the statue of a Roman gladiator for a moment. He is the picture of triumphant virility.

And then from the other side of the stage, like a rose-leaf blown on the wind, Pavlowa dances toward him. Dancing does not describe the lightness of her movements. She floats. The tips of her feet tremble on the stage like the quivering, shimmering wings of a butterfly. She seems to be a thing of air—a ghost of lightness—sliding across the garden with trembling feet. The pas de deux is danced, and every poise, every change of expression speaks its story to the looker-on. They personify the music. She, light, laughing and elusive, is the rippling stream wooed by the sun, the brown, strong Mordkin. It is a poem of motion.

Later he comes alone, a Roman boy, dancing springtime, sending the arrows from his quiver into the woods. Every turn of his body is taken from some ancient vase. Those who have traveled to Rome and the cities of Italy to see the frescoes of a dead civilization see them joyously living again in the modernity of London.

Once again Pavlowa flits across the stage, visualizing every note of the music. Her finger tips and the ripple of her white arms speak to us. She does not follow the musicians, but she leads them. She is the soul of the music itself, and as light as the sound.

Did Rubinstein dream when he wrote the "Valse Caprice" that it would inspire such dancers as Pavlowa and Mordkin? They are neither Russian nor Roman now. They are a Grecian boy and girl, and the eternal spirit of love is over the garden with its roses and its lake. The everyday things of life fade away—there are no motor cars, there is no theatre; we seem to have lived before and to have danced in a garden of Hellas, just as this boy and girl are dancing, their heads garlanded with leaves.

Here is all the art of gesture. The "Valse Caprice" becomes a poem of love that eludes and escapes. Pavlowa tantalizing, pouting, coy, now escaping a kiss; Mordkin pleading, wistful, seeking to capture and imprison her in his arms. And through the drama the glide and the flicker of feet that never seem to touch the stage, and yet each footstep has its note as clearly as if it were sung.

And lastly the "Danse Bacchanale," with the boisterous music of Glazounov—the "Danse Bacchanale" as it really must have been danced in the sunset of the woods in the dead centuries.

They call up a vision of the revels of Rome and the purple juice of grape as they rush on, Pavlowa with parted lips and hair

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**—FRIEDMAN—**

BERLIN W. 15





Among the teachers of piano in Troy, Ala., who have just closed a successful season are Mrs. O. Worthy and Mrs. John Selman.

The Summer season of opera at Peaks Island, Me., just out of Portland Harbor, was opened recently with "Said Pasha." Crowded houses greeted the singers.

Kyle Dunkel, a young organist of Springfield, O., has been appointed organist of Christ Episcopal Church, Dayton, succeeding Mrs. Walter Crebs.

Thelma Shanks, of Southern Alabama, will remain in Chicago the coming year to pursue her violin studies under the direction of Antonio Frosolono.

Robert H. Thomas, baritone, of Oakland, Cal., gave a recital of songs at the "Half Hour of Music," in the Greek Theater, Berkeley, Cal., on July 3.

Mary L. Roberts gave a matinee musicale at the Young Women's Christian Association Auditorium in Detroit recently. A long and varied program was given.

At a recent concert given at the Windermere Hotel, Chicago, Eleanor Isaac played the concerto by René Ortman, for violin, in a manner which showed careful training by her teacher, Antonio Frosolono.

The ballad singer, Isabel Stone, who has not sung in this country for several years, has just signed a contract to enter vaudeville. Miss Stone was for nine successive years court singer of St. James, London.

The Scott School of Music and Expression, in Pueblo, Col., held its closing exercises on June 28 and 29. Prof. Schwinger, violinist, and Miss Speer, pianist, participated.

Carl Denton, for several years organist at Trinity Episcopal Church, Portland, Ore., has resigned his position and will go to St. Stephens Protestant Cathedral, Portland, as choirmaster and organist.

An organ recital was given by Lucy B. Woodward at the Congregational Church, Monson, Mass., on July 1. The program included works by Liszt, MacDowell, Dvůřák, Fumagalli, Guilman and others.

Three song recitals were given on June 27, 28 and 29, by the pupils of John Watkins, in Scranton, Pa. The elaborate programs included songs by Wagner, Mendelssohn, Handel, Mozart, Gounod, Tschai-kowsky, Verdi, Jensen and others.

A recital was given by the pupils of Henry Emanuel Bonander in Mascot Hall, Hartford, Conn., recently. The program included piano works by Mozart, Haydn, Moszkowski, Godard, Chaminade, Rachmaninoff and others.

Alice E. Bivins, of Milwaukee, has been appointed supervisor of music in the public schools at Merrill, Wis. Miss Bivins is a graduate of Milwaukee Normal and the Crane Normal Institution of Music at Potsdam, N. Y.

The Bertha M. Stevens Piano School students gave an entertaining commencement concert at the Auditorium Recital Hall, Chicago, on July 5. An interesting program was presented by the graduates of the school in worthy style.

Thomas G. Taylor, supervisor of music in the Public Schools of Canon City, Col., gave an organ recital which was a feature of the recent Colorado State Teachers' Convention in Canon City. The Convention decided to include more music work in the Public Schools of Colorado.

Pupils of Georgia Stirling (violin) and Kittiebell Stirling (piano), of Mobile, Ala., appeared in two recitals recently, and the Liszt School of Music, Mrs. James Hagan, director, of the same city, also exhibited their talent in a late June commencement program.

A series of inaugural organ recitals was given recently at the First Presbyterian Church, Spokane, Wash., by Judson W. Mather. The programs included works by Liszt, Dubois, MacDowell, Massenet, Tschai-kowsky, Wagner, Buck, Sullivan, Gounod and Handel.

Leopold Winkler, pianist, is at present located in his tent at Chaffee's Tent City, Rockaway, N. J. Mr. Winkler will accompany the Vocal Troy Society on their annual tour, and will play in company with Leo Schulz, the 'cellist, at two concerts to be given in Cooperstown, N. Y.

Catherine M. Zisgen, supervisor of music instruction in the city schools of Trenton, N. J., has assumed her duties as preceptress of the course of Summer instruction for superintendents, supervising principals, etc., in Cape May, N. J. The Summer school will remain in session until August 2.

A piano recital was given in Buffalo, June 30, by pupils of Charles Armand Cornelle. The program was made up of compositions by Paderewski, Henry Holden Huss, Chaminade, Chopin, Rubinstein, Liszt, Wagner-Liszt, Gounod-Liszt, Saint-Saëns and others.

A special music program was given, July 3, at the Delmar Avenue Baptist Church, St. Louis, at which the choir rendered the cantata, "Faith and Praise," by John A. West. Caroline Ehrmann, soprano; Florence Miller, contralto; B. L. Easton, tenor and director; F. E. Henry, bass, and Julius J. Winter, organist, composed the choir.

The Bulletin of the Music Department of the Pacific University at Forest Grove, Ore., has just been issued and contains interesting data. The piano and violin department is in charge of Frank T. Chapman, and Mrs. Chapman is the vocal instructor. They are assisted by an able corps of teachers.

Albert E. Brown sailed from Boston for England, July 5, to sing in recitals in London, Manchester, Birmingham, Liverpool and other cities. On his return he will sing in New York and Boston and will later assume charge of the music department of the Lowell, (Mass.) Normal School.

A song recital was given recently by the pupils of Katherine Schuster, in Assembly Hall, Chicago. The numbers sung were by Handel, Strauss, Beach, Thomas, Verdi, Franz, Lassen, Hildach and others. Miss Schuster expects to spend the coming season abroad, taking a much-needed rest from her teaching.

Mabelle Proctor, of Revere, Mass., and Harlan R. Counce, of Stoneham, same State, were married July 6, in Revere.

The bride is supervisor of music in the schools of Swampscott and a well-known singer, and the bridegroom is bass soloist in the church of the Epiphany of Winchester and a member of the Apollo Male Quartet.

The members of the Arion Singing Society of Bridgeport, Conn., were entertained by Mr. and Mrs. Paul Hoffman, at their home, No. 166 Cedar street, that city, July 4, in honor of the winning of the large silver cup at the recent State Saengerfest in Hartford. The evening was passed with vocal and instrumental music. Among the singers were the Arion chorus.

Gordon Hicks, a blind musician of Fort Gibson, Okla., who came East to wed in the church where he was once organist, was married, July 5, in St. Andrew's Methodist Church, at Llanerch, Pa., to Eleda Maude Hazen, of Batavia, N. Y. Mr. Hicks, now an instructor in music, was organist at Llanerch while studying music under the late Dr. Wood, of Philadelphia.

A notable talent has appeared in the person of Gertrude S. Karl, the contralto, whose singing recently aroused the admiration of Schumann-Heink. She has been studying with William R. Williams, and has created a very deep impression by her work at the Church of St. Antonius, Newark, N. J. She possesses a voice of wide range and beautiful quality.

The Monday Musical Club of Cincinnati, of which Mrs. William H. Winkleman, of Norwood, is president, elected officers recently on the occasion of its annual outing. The following were chosen: Mrs. Winkleman, president; Alice Roth, vice-president; Annie Sauer, secretary; Mrs. J. S. Hall, treasurer; Hulda Danziger, recording secretary; Agnes J. Schath and Elinor Young, program committee.

Commencement exercises of the Clifton School of Music of Cincinnati were held before a large audience, July 1. The program was under the direction of H. C. Lerch, director of the school, and Hugo Grimm, of the faculty. Six students received diplomas. On the same evening the pupils of Theodora Sponagel gave a recital, assisted by Helen Boehm, soprano, and Anna Sieterle, mezzo-soprano.

Helen Sutphen, violinist, who returned to Oakland, Cal., from New York last week, received her diploma as a graduate of the Institute of Musical Art of New York, of which Frank Damrosch is director and Franz Kneisel the head of the violin department. The four years' course which Miss Sutphen completed required work in piano, theory, musical history, orchestra and ensemble playing, sight-reading, etc., in addition to the special work in violin.

Rosamonde E. Chetham, soprano, and a pupil of Mme. de Rigaud, was heard in a concert at the Union Opera House, Northport, L. I., and scored an emphatic success. She sang numbers by Moszkowski, Hildach, Gregli and Puccini, revealing a voice of exquisite timbre and a thorough insight into the emotional possibilities of the songs, while little more could be desired in the matter of schooling. She is an artist of exceptional qualities.

Josephine Munford, who for several years has been at the head of the piano department at the Western College at Oxford, O., was a recent guest in Dayton, O., of Amy Koffler, also a piano teacher. Miss Koffler and Miss Munford were both students of Leschetizky some few years ago. Miss Munford gave a musicale for the pupils of Miss Koffler, playing a Beethoven sonata in C minor, a group of Liszt numbers and a group of Leschetizky numbers.

The Y. M. C. A. Glee Club of Los Angeles, elected these officers: C. G. Schweitzer, president; James H. Paul, secretary; K. O. Lee, treasurer; S. A. Searle, librarian; J. P. Dupuy, director; Will Garroway, pianist. At its last concert, July 1, the soloists who assisted were J. P. Dupuy, tenor; Mr. Garroway, piano; Harold E. Walberg, violin; Leonard G. Nattkemper, reader; Eelma Paley, soprano, and a woman's trio.

A substantial success was scored by Christian Hansen, tenor, and a pupil of Mme. de Rigaud, at the concert given in Irvington, N. Y., on June 16, by Mme. Nordica. Mr. Hansen sang the "Prize Song" from "Meistersinger" and a number of songs by Cornelius, Liebling, Meyerbeer and Leoncavallo, revealing in every instance a voice of beautiful and sympathetic timbre, much temperament and great thoroughness of technical training. He was received with most generous applause.

Emory P. Russell, director of music of the Providence public schools and Rhode Island Normal School, has been placed in charge of the department of music during the Summer session at the University of Virginia, in Charlottesville, Va. The term will conclude at the end of this month, and Mr. Russell will then teach at the Summer session of the New York University. Olive

Emory Russell, Mr. Russell's daughter, who has recently returned from her studies abroad, will also teach this Summer.

A piano recital by Besse Kinne was given at Mt. St. Joseph Academy, Buffalo, June 21, on the occasion of her completion of the music course at the Academy. Miss Kinne received the gold medal and diploma awarded to those who finish the eight-year course. Her interpretation of Beethoven and Chopin was highly commended by a number of musical critics who attended her recital. Also on the program were selections by Bach, Rubinstein, Liszt, Arensky, Balakirew and Saint-Saëns.

Lorraine Holloway, organist and choir-director of St. David's Protestant Episcopal Church, Roland Park, Baltimore, has declined an offer to serve in the same capacity at St. Paul's Protestant Episcopal Church to succeed Dr. A. Madeley Richardson, Mr. Holloway sailed for Europe this week. He will visit his old home at St. Ives, Hunts, England. Before coming to this country he served as a choir boy at St. Paul's Cathedral, London, under Sir John Stainer.

The Teutonia Maennerchor, of New Britain, which won the cup for the first prize in the third class at the recent Connecticut State Saengerfest, has the cup hidden for safe keeping. The Bridgeport Schwabischer claims the cup, and is using legal means to try and get it. There was some confusion over the awarding of the trophy at the time of the contest as one of the judges, a New York man, departed without turning in his record. The Bridgeport singers claim that they made the most points.

Several changes are being made in the quartet choir of the First Presbyterian Church, York, Pa. Mary Clare, soprano, and Sarah Johnson, alto, have resigned, and the positions will be filled by Mrs. Augusta Feistel Syversten, soprano, and Mary Ziegler, contralto. Miss Ziegler began her new duties Sunday, while Mrs. Syversten will not do so until Sunday, September 4. Jean E. Pearson, of the department of music of the Shippensburg State Normal School, sang at the services Sunday. The Church Choral Society, with W. J. Cockley as trumpeter, assisted in the musical program rendered in the evening.

Frances Alda, the soprano, for whom Loudon Charlton is arranging a tour on her return from Europe, will fill special engagements in Denver, October 27, and St. Joseph, Mo., October 31, before going to Boston to begin rehearsals for her limited season with the Boston Opera Company. On November 16 she will fill an orchestral engagement in Cleveland, and then visit several Ohio cities, after which joint recitals with Herbert Witherspoon, the basso, will be given in Chicago and St. Louis. Recitals in Brockton, Mass., and Boston are scheduled for early December, and an appearance in New York with the Volpe Symphony Orchestra, after which the prima donna will go West, with every likelihood of being actively engaged until the close of the season.

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## GIVES UP EUROPEAN TRIP FOR HER PUPILS

Viola Cole Remains in Chicago to Assist Graduates, Who, in Concert, Display Fine Accomplishment

CHICAGO, July 11.—Viola Cole, who had secured her passage for Europe two weeks ago, has abandoned that prospect in order to keep faith with her advanced pupils who are not ready for the final examination in the teachers' certificate class, under her direction, at her studios in the Fine Arts Building. This sort of artistic abnegation counts for a good deal, for Miss Cole, although much disappointed over this long-planned trip, did not hesitate in doing that which she considered her duty. The members of her teachers' certificate class give a concert at the Baldwin Piano Rooms Tuesday evening, and Miss Cole must have felt gratified over the quality of the audience that crowded these beautiful piano rooms. The program was presented by Emma Mannott, who played Beethoven, Chopin, Schumann and Leschetizky numbers; Ruth Carpenter, who played from the same composers, adding Mendelssohn and Weber, and Pearl La Roche, whose selections embraced Bach, Beethoven, MacDowell, Poldini and Rachmaninoff. The three young ladies played so individually well and so truly represented the style of their preceptor, Miss Cole, that it was a difficult and delicate task to adjudge between them. Miss La Roche, however, won the gold medal, and has been chosen by Miss Cole as the first assistant in her school. She is a musician of temperament that has plenty of technic to accompany it. Miss Ruth Carpenter shortly sails for Europe, and will continue her studies abroad this

Summer, and then returns to take charge of the musical academy at Ewing, Ill. The heaviest piano piece of the evening was Litolff's "Concerto Symphonique," played by Miss La Roche, with Viola Cole at the second piano. Agreeable diversity was given to the program with readings by Lydia Rose and Fern Mellen, pupils of Elizabeth Drake. C. E. N.

## PIANIST STANKOWITSCH, NOTED FOR HIS GRIEG AND CHOPIN PLAYING



Anthony Stankowitsch, Pianist

Anthony Stankowitsch, formerly of New York and Chicago, but now located in Buffalo, has recently given recitals in Buffalo, Olean and, with Autumn Hall, violinist, gave a program at the convention of the New York State Music Teachers' Association in Syracuse.

At all of these recitals Mr. Stankowitsch was greeted by large audiences, which speedily became enthusiastic over the numbers played. In Buffalo the criticisms speak of his extreme refinement, his irreproachable technic and his flashes of dramatic intensity, while in Olean he was hailed as "the most finished pianist who has appeared in this city in years," and as a "musician whose artistic standard is impressive and whose programs are refreshing in their novelty."

At the Syracuse convention he demonstrated that there is still room on the concert stage for a pianist who does not pound with excessive exuberance, but who still clings to the ideal pianism as exemplified in the suave, velvet tone, not small, but rich and noble in its impressiveness. His rendition of the Grieg Ballade, op. 24, was a revelation of the capacity of the formal and romantic expressed through the conception of the master pianist.

## Mme. Dové Boetti's Pupils Sing in Chicago Recital

CHICAGO, July 11.—Mme. Dové Boetti, the well-known vocal teacher, who has one of the popular studios in the Auditorium Building, gave an interesting pupils' recital last Thursday evening, in Handel Hall. Unlike other concerts under similar auspices, this entertainment was not simply a conventional array of pupils; despite the length of the program it held a large audience to the very last, as the teacher appears to give an element of her own artistic force with those who are associated with her. In a number of instances there were good opportunities to study the effects of the pure Italian method that Mme. Boetti represents. The program consisted of twenty-nine numbers, enlisting as many pupils, all the selections being from standard operas. C. E. N.

## Mme. Lehmann's New Composition

Mme. Liza Lehmann, the celebrated composer of "In a Persian Garden," has just composed some special music for the new play "Clementina," which will be produced next Fall and in which H. B. Irving, son of the late Sir Henry Irving, will be seen in the historical character of the hero. Mme. Lehmann returns to America early in October for a three months' tour through to the Pacific Coast. She will bring her own quartet from London. Her tour is under R. E. Johnston's management.

## HONORS FOR AMERICAN STUDENTS IN DRESDEN

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DRESDEN, June 25.—The examination performances at the Royal Conservatory closed on Wednesday with a highly successful presentation of Verdi's "Trovatore" in the Residenz Theater. Given exclusively by pupils of this institution, the performance reflected great credit on the serious work done by both students and teachers. The orchestra, under Herr Striegler's lead, was equal to all demands, and the chorus likewise. Among the solo singers Frau Philipp-Locke, as *Azucena*, fulfilled all requirements, vocally and histrionically. Miss Asmalsky, of St. Louis, as *Inez*, also won much praise. Some days previous scenes from "Aida" were given, Miss Alkovic, also

an American, doing full justice to the title rôle, and Frau Philipp's *Amneris* being notable for dramatic power.

In the concert at the Scots' Church, on June 17, an American tenor, Mr. Jarvies, created a good deal of a sensation. Owning a beautiful voice of fine timbre, Mr. Jarvies sang his selections with admirable taste and musical expression. A Canadian artist, Miss Killmaster, who is well known here as a fine pianist, surprised her friends by singing a beautiful "Prayer" from Hilfer, thereby proving her versatility in a new field. Miss Killmaster is a pupil of Mr. Field (piano), and has had singing lessons from Charlotte Thuemer.

Another American singer of great promise is Miss Camble, of Chicago. Though she has but lately begun her studies with Dresden's celebrated vocal pedagog, Mme. Natalie Haemisch, she has justified enthusiastic predictions as to her future on the operatic stage. A. I.

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